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"THE CHARACTER OF A MAN MAY BE READ IN HIS FACE."
LORD KAMES.

PHYSIOGNOMY, whether understood in its most extensive or confined signification, is the origin of all human decisions, efforts, actions, expectations, fears, and hopes; of all pleasing and unpleasing sensations, which are occasioned by external objects, nor is there a man to be found who is not daily influenced by Physiognomy; not a man who has not figured to himself a countenance exceedingly lovely, or exceedingly hateful; not a man who does not, more or less, the first time he encounters a stranger, observe, estimate, compare and judge him, according to appearances, although he might hitherto have been a stranger to the science of Physiognomy; it is, therefore, a manifest truth, that whether or not sensible of it, all men are daily influenced by Physiognomy: and as Sultzer has affirmed, every man, consciously or unconsciously, understands something of Physiognomy. The most simple and inanimate object has its characteristic exterior, by which it is not only distinguished as a species, but individually; and shall the first, noblest, best harmonized, and most beauteous of beings, be denied all characteristic?

But, whatever may be opposed to the truth and certainty of the science of Physiognomy, it must be admitted that there is no object, thus considered, more important, more worthy of observation, more interesting than man, nor any occupation superior to that of disclosing the beauties and perfections of human nature.

We do not consider any apology needful for the republication of a work so highly appreciated as Lavater's Essays on Physiognomy. Several English and French translations have already appeared; and although large editions in both languages were sold, it is more than probable the sale was considerably limited on account of the high prices at which each of them were published. In sending forth a new edition, it has been our aim to combine uniformity, economy and portability; how far we may have succeeded in this respect, we leave a discerning Public to determine. Drawings have necessarily been made from the Outline Portraits and other Engravings, reducing the size, so as to represent in Eighty Plates the same number of subjects that were formerly given in three hundred and sixty. At the same time, great care has been taken to preserve the spirit and identity of the countenances which were selected by the Author as peculiarly adapted to illustrate the Science of Physiognomy, rendering it at once a book of utility, amusement, and instruction, suited to the man of intellect, study, and taste.

ADVERTISEMENT.

The revision, which will be found at the conclusion of the work, relates to this particular edition of the Physiognomical Fragments of Mr. Lavater, which was published under the inspection of his friend, John Michael Armbruster, in octavo, for the benefit of those who could not afford to purchase the quarto edition. The editor, Armbruster, has changed the order of the fragments, and has omitted some few superfluous passages. The friend was more capable of perceiving where the author had repeated than was Mr. Lavater. Having taken something away, the editor added something new; so that this is, perhaps, the work which best deserves preference. We have the most irrefragable evidence, from the revision abovementioned, that Mr. Lavater perfectly approved of the plan of his friend, Mr. Armbruster,

whose additions he has himself corrected and sanctioned.

With respect to the translation, those who know the original will also know the difficulties which almost every period presented. The German is a language abounding in compound words, and epithets linked in endless chains. Eager to excel, its writers think they never can have said enough, while any thing more can be said: their energy is frequently unbridled, and certainly, in the exalted quality of energy, Mr. Lavater will cede to few of his countrymen. He wished for the language and the pen of angels, to write on his favourite subject. Bold endeavours have been made to preserve the spirit of his reasoning, the enthusiasm of his feelings, and the sublimity of his conceptions. But, without any affected distrust of myself, I cannot venture to affirm they are preserved.

THOMAS HOLCROFT.

ADVERTISEMENT

TO

THE SECOND EDITION.

The present edition has been carefully revised, compared with the original, and corrected. A valuable addition, it is presumed, has been made to it, in the translation of the One Hundred Physiognomical Rules, which compose the fifth volume of the Posthumous Works of Lavater, published by his son-in-law, Mr. G. Gessner.

The Memoirs of the Life of the Author, prefixed to this edition, are principally compiled from the Life of Lavater, by G. Gessner, who appears to have exhibited him, as he frequently, in the course of his work, professes to be his object, without either exaggerating his great merits and endowments, or diminishing his foibles and defects.

In addition to what has been said in the preceding advertisement on the merit of this work, compared with the very expensive edition in quarto, we now have the testimony of Mr. Gessner, whose authority certainly must have great weight, decidedly in its favour. He tells us (see the following Memoirs, page lxxxix.), that "in 1783, Mr. Armbruster, *at the instance of Mr. Lavater*, prepared and published an octavo edition of the great work on Physiognomy, reduced to a smaller form, but *with respect to whatever is essential, a complete and perfect work.* This edition Mr. Lavater very carefully revised, and *it was his avowed opinion that this work, which is sold for nearly the tenth part of the price of the large edition, contains completely all that is essential in the latter.*"

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MEMOIRS

OF THE

LIFE OF J. C. LAVATER.

JOHN CASPAR LAVATER was the son of Henry Lavater, Doctor of Medicine, and Member of the Government of Zurich; the maiden name of his mother was Regula Escher.

In a manuscript, containing notices and reflections on the incidents of the earlier years of the life of Lavater, written by himself, and found among his papers, by his son-in-law, G. Gessner, he characterises his father as "a man of universally acknowledged integrity, of a naturally good and sound understanding, but neither distinguished for learning nor great penetration; neither a genius, nor a man of philosophical inquiry; an example of industry and unwearied application; attentive and successful in his profession; an excellent economist; in every thing extremely orderly and regular; the best of husbands, and the tenderest of fathers."

His mother, he tells us, possessed an extraordinary understanding, an astonishing power of imagination, and an insatiable curiosity after novelty and knowledge, which extended at once to the smallest and the

greatest objects, though the latter afforded her most satisfaction. Her invention was inexhaustible; she had a projecting mind, and was active and indefatigable in carrying into execution what she had planned. She esteemed and reverenced whatever was noble, great, and intelligent; and had derived every advantage that could be expected from her conversation with pious and learned men. She had read the books they recommended to her perusal, though she did not pretend to be, nor was she, a learned woman. She was an excellent manager, and her industry was particularly useful to her husband, to whom she acted as an apothecary, being frequently employed from morning till night in making up the medicines he prescribed. She was a faithful and affectionate wife, and a tender mother.

Our author was her twelfth child, and born on the 14th of November, 1741. In infancy he was of a weakly and delicate conformation of body, and it was not expected that he would prove healthy, or, perhaps, long-lived. Of his disposition in his very early years, he says himself,—"All the accounts that have been given me of my character in early youth agree in this, that I was very mild, quiet, and good-tempered, and, at the same time, ardent, and occasionally violent; very hasty and very timid; of a sensibility extremely delicate; nothing less than apt to learning; very inattentive, changeful, impatient, pettish, thoughtless, and simple. The slightest tendency to wit or pleasantry was never discovered in me; I uttered no *bon mot* that could be repeated, as the little jokes of my

brothers and sisters frequently were."—"I recollect," he adds, "how much I suffered at this early period of my life from timidity and bashfulness. Curiosity continually impelled me, while fear restrained me; yet I observed and felt, though I could never communicate my feelings and observations; or if I attempted to make such a communication, the manner in which I did it was so absurd, and drew on me so much ridicule, that I soon found myself incapable of uttering another word."

In the German school, to which young Caspar was sent to learn to read, he had the fortune to meet with a master who had the good sense, frequently not found in seminaries of a far higher class, to treat him in a manner suitable to the peculiarity of his disposition, with the utmost mildness and patience, notwithstanding his awkwardness, heedlessness, and inaptitude to learn. He conceived a real affection for him; and continually assured his parents that he should be able to make something of little Caspar still. His progress, however, in reading, writing, and learning little pieces by memory was extremely slow; and his mother frequently felt not a little anxiety on account of his inattention and indocility.

At the end of his sixth year young Lavater entered the Latin school, and from about this time his mental powers appear gradually to have expanded, though his progress in his studies, according to his own account, was by no means very distinguished. A sense of religion dawned in his heart, and the germ of that enthusiastic ardour, which distinguished him

through life, began to expand. His imagination, he tells us, was continually at work to conceive and plan what might appear uncommon and extraordinary. Nothing gave him greater pleasure than to see objects of any kind unusually large. "Every building," says he, "appeared to me too small, every tower too low, every animal too diminutive. When I saw, or heard speak of a high tower, my heart palpitated with a kind of rapture, and my greatest delight, notwithstanding my natural timidity, was to ascend such lofty edifices, and looking down from them, see every thing below me little, while what was near me alone was great. This love of seeing high towers has almost become in me a passion. In my journeys, even in the latter years of my life, I have found myself as it were impelled by a kind of irresistible necessity, to ascend the towers of Strasburg, Augsburg, St. Ulric, and that, which is still higher than these, at Landshut."

Some other peculiar traits of his character in his childhood he gives us in the following words—"My indefatigably inventive imagination was very frequently occupied with two singular subjects—with framing of plans for impenetrable prisons—and the idea of becoming the chief of a troop of banditti. In the latter case, however, it is to be understood that not the least tincture of cruelty or violence entered into my thoughts. I meant neither to murder nor distress any person; my timid and good heart shuddered at such an idea; but to steal with ingenious artifice, and then bestow the stolen property, with similar adroitness and privacy, on another who might

want it more, only retaining so much of it as might be sufficient for my support; to do no serious injury, but to produce extraordinary changes and visible effects, while I myself remained invisible, was one of my favourite conceptions, on which my industrious fancy was frequently for whole hours together most ridiculously employed.

"However cruel my imagination might appear on these occasions, my heart was never so. My timidity was still the same. I had the same abhorrence of injury done to another, and the same compassion for the sufferer which I have always felt. But my imagination, my fond admiration of ingenious artifices, led me to these monstrous fancies. For a considerable time I read nothing but accounts of banditti, their chiefs, and artful exploits. Their acts of cruelty and violence I abhorred, but I laughed aloud when they dexterously played any wily trick. But though my mind has sometimes been employed by the hour together in contriving how I might take, without discovery, things that offered themselves, I never did it, that I recollect, except twice, when I took some sugar plumbs which my father used to carry in his pocket to give to the children of the patients he visited, and as there happened to be some small pieces of money, I took them too; but gave all to the poor.

"He who formed me gave me a truly compassionate and benevolent heart. I could never see a poor person without feeling the emotions of pity. I afforded every assistance in my power, and gave all I had to give. My school-fellows frequently laughed at me

on these occasions, and made no scruple to discover that they despised my simplicity, and considered me as half a fool."

This charge of simplicity, with respect to his general character at these years, he is indeed very ready to admit—"If," says he, "on a market day, any person gave me a penny, I would go with it to the first shop I saw, and ask if they had not something they could let me have for a penny. Such childish absurdities procured me very generally the name of simpleton.

"From my earliest youth," he adds, "till my return from my first excursion into foreign countries, and even for a considerable time after, all talents for speaking, or even giving a relation of what I had seen or known, and still more for close and just reasoning, appeared to be denied me. If it be true, that I have since attained, in part, to an ordinary measure o diction and eloquence, it is to be observed, that through the whole of my earlier years not the least trace of any such endowment was apparent. My mother possessed much natural readiness and propriety of speech, and was therefore the more sensible of my extraordinary want of all power of expression. It is true, at home, while in the presence of my mother, I was always under the greatest restraint, and at school I dared not open my mouth for fear of the ridicule of my schoolfellows. If at any time I ventured to say any thing, the answer I generally received was the exclamation—Could any simple child ever say any thing sillier?

"Now," continues he, writing in 1779, "I have lost,

or rather appear to have lost, this simplicity; yet still I experience hours, and often whole days, in which the same childishness, timidity, and awkward simplicity again returns; and I should be exposed to the incapacity and absurdity of expression, which has so frequently perplexed and rendered me ridiculous in my youth, had not the experience acquired by time taught me to conceal my infirmity, or retire when I feel it coming upon me. By this childishness, awkwardness, and simplicity, which has ever been a principal feature of my character from my earliest youth, may many phenomena of my riper years be explained, which must appear wholly inexplicable to every one, who has not had an opportunity to become acquainted with this trait in my character. A certain childish spirit appears to be inseparable from my nature; though I cannot conceal that from my earliest youth, when irritated by injustice, I have ever been ready to oppose the perpetrator of it with my utmost force, and a kind of frantic courage, forgetful of every danger."

While Lavater continued at school, an incident occurred which has so particular a relation to the profession for which he was afterwards set apart, that it ought not to be passed unnoticed. M. Caspar Ulrich, minister at Fraumunster, and one of the superintendants of the gymnasium, or college, a clergyman well known there by his theological writings, came one day into the school, and exclaimed among the scholars, — "Which of you will be a minister?" Young Lavater, without having ever thought of any such thing before, cried out so hastily and loudly, that

all his companions burst into a loud laugh,—"I, I." He answered thus without the least consideration, or indeed any particular inclination. But scarcely had the word passed his lips, than he began to feel a desire, which soon became a wish, and that wish so firm a resolution, that he seemed to himself already a minister. He went home, and the moment he opened the door, exclaimed,—"I will be a minister. There has been a gentleman in the school to-day who has asked us all what we would be. I know what I will be." His mother checked him, and said,—"Surely that does not depend on your will alone; you will, I hope, ask the advice and permission of your father and myself." His father made more objections, though in a less hasty manner, and young Caspar knew not what to answer. His mother at length put an end to the discourse, by saying,—"It will be time enough several years hence to decide this question, in the mean time let events take their course; it is very possible this may not have happened merely by chance."

The parents of Lavater had, in fact, never entertained an idea of educating their son for the church; they had intended him for the practice of medicine, the profession of his father. He had likewise an uncle, Matthias Lavater, who was an apothecary, and an elder brother, John Conrad. His uncle had no children, and was very fond of him. It was proposed, therefore, to educate him for a physician, and make his brother an apothecary. But the incident of young Lavater's declaring he would be a minister appears to

have made a considerable impression on his parents, and to have appeared to them more deserving attention the more they reflected on it. They communicated it, with all its circumstances, to the divines, Wirz and Zimmermann, and preceptor Muller, who told them that, in their opinion, the apparently thoughtless expression of the child ought not to be too lightly disregarded; it might be a divine impulse; and that young Lavater, notwithstanding all his irregularity of character, possessed abilities, and a good and pious heart. They likewise suggested, that to enter him in the register of those intended to be set apart for the clerical profession would be attended with no restriction to their changing their design should they afterwards think it necessary.

Such observations and advice, from persons of such eminence for their learning and piety, had great weight with the parents of Lavater, and removed all their scruples. They, besides, recollected, that if Caspar became a clergyman, he had a younger brother who might be a physician. His uncle, who had no great predilection for the clergy, was the principal obstacle. It was, however, to the great satisfaction of Lavater, considered as determined, though silently and without any formal or positive declaration, that he should be a minister. He was now only in his tenth year.

His disposition of mind about this time is thus described by himself:

"Amid all my volatility and irregularity, all my propensity to giddy mirth, I continually felt a something which restrained me, and inclined me to serious-

ness, or, if any choose so to call it, melancholy. Frequently have I thrown away every thing in which I took delight, condemned myself for every smile, and accused myself of forgetfulness of my God, every breath I drew.—Then would I hide myself in solitude, and shed bitter tears. Then was I sunken so low that I could neither look on heaven nor earth; neither to God, nor to men. It is true, these feelings soon became feebler, but I never entirely lost them. There was always a principle in me which incited, impelled, and forced me to seek something more exalted, more noble. Addicted as I appeared to be, and was by nature, to levity and heedless mirth, conspicuous as this exterior of my character, which in part was pleasing, seemed to every one, there was still in the depths of my soul, an ardent thirst for things invisible, a striving after powers and energies not the objects of sight. I felt something within me, which, when I suffered under that oppression and restraint, which was my natural infirmity, seemed to say to me—though thou art the sport and ridicule of all around thee, thou hast that in thee which they have not, and knowest and feelest what they know not and feel not. This consciousness does not appear to me to have been either pride or vanity; nor did I express it in words as I have now written it. I had, in fact, no particular ambition; but my enjoyment was in my own world, in my own imaginations and sensations; and a principal source of the disappointments and mortifications I suffered was, that I would sometimes endeavour to discourse seriously of, and communicate, these extra-

ordinary sensations and ideas to others, by whom I was misunderstood, repulsed, and ridiculed."

To enable the reader to form some idea of the singular manner of thinking and enthusiasm of Lavater, even at this age, we give the following extract from his own account of himself during his earlier years, which cannot, perhaps, be introduced more properly than by the words of his biographer and son-in-law, M. Gessner, when he cites the same passage.—"I am not in the least solicitous what some of my readers may, perhaps, think of these facts; I have only to represent him such as he really was, and this cannot be done better than in his own words."

"Prayer, amid all the storms of indiscretion and passion, was ever indispensably necessary to my heart and circumstances. By its aid I was delivered from many difficulties and perplexities, from which no human power or wisdom could have extricated me. Had I talked in church and been observed, and were I consequently in anxious fear of deserved chastisement, I prayed and escaped punishment. Was any thing discovered that I had concealed, and were I fearful of the displeasure and rebuke of my parents, I prayed, and no more inquiries were made upon the subject. Had I lost or misapplied money, either from profusion or charity, and were I to give an account of it—for my mother used to examine very strictly in what manner I expended every shilling which she knew that I had—I prayed, and received, before the time came when I was to give my account, some present of pocket-money from my

grand-mother, my father, or some other person. It is scarcely possible to conceive the strength of my faith, at these years, when I was in difficulties and trouble. If I could pray, it seemed to me that I had already obtained the object of my prayer. Once, when I had given in an exercise, on which much depended, and after it was in the hands of the master, I recollected that I had written *relata* instead of *revelata*. Can there be a stronger proof of the simplicity and strength of my childish faith, than that I prayed to God that he would correct the word, and write *ve* above it with black ink?—The fool may here laugh, the philosopher sneer, the infidel doubt, and the simple talk of chance—the *ve* was written above in another hand, with black ink, somewhat blacker than mine, and my exercise was adjudged faultless. I believe the correction was made by the master from the partial kindness he entertained for me, and I think it was anxiety and presentiment on my part which assumed the form of prayer. Let this suffice. I did not investigate, I felt. I did not analyze and decompose my food; I fed on it. I had a God who had taught me to pray, and who heard my prayer; a God who was indispensable to me because he afforded me aid. O that I could again return to the artless, innocent, blessed simplicity of my early days!"

To those who have not considered the inconsistencies of the human heart, the passage which immediately follows this, when compared with the preceding, will appear not a little remarkable.

"Notwithstanding all the careful vigilance of my

mother to prevent my associating with any low and vulgar children, and the abhorrence she endeavoured to instil into me of cursing and swearing, and carefully as she made me weigh all my words, I had nevertheless contracted, I know not how, a dreadful custom of uttering, whenever I was irritated by violence and wrong, the most monstrous curses and evil wishes. Once, I remember, a mischievous boy having broken with a blow, a small looking-glass I had in my pocket, I poured on him a torrent of curses, loading him with every imprecation my invention could suggest. One of my teachers chanced to hear me, and remonstrated with me in such a manner on my disgraceful behaviour, that for a long time afterwards, I never could see him without the strongest emotions of shame."

In the beginning of the year 1755, Lavater left the grammar school, and entered a student in the college. Of the progress he made while at school he says—"It was extremely common: I was in the truest sense of the word ignorant; which," adds he, writing in 1779, "with the leave of John Caspar Lavater be it spoken, I still continue, in a degree exceeding all belief, whatever others may think. What it was absolutely necessary I should learn, I learned from necessity; and when I could no longer avoid it, was industrious for a week or a fortnight, and made such use of my time that in my next exercise I surprised my teachers and fellow scholars. In solid knowledge I was entirely deficient. I had in fact profited nothing; though in the last half-year or year that I continued in the school, I always ranked as one of the foremost scholars.

"With respect to the character of my heart, it continued still the same. I was feeble and pliable; not to be induced to commit what I considered as wrong and unjust, but easily led into folly and wanton mischief. Actuated by a pure and disinterested benevolence, I did good, according to the means I possessed, even to profusion and extravagance. I bestowed happiness wherever it was in my power, and suffered myself indescribably when I saw others suffer."

In January, 1756, his elder brother Conrad died of a consumption, and his death occasioned young Lavater seriously to reflect on the shortness of human life, and the transitory nature of all sublunary things. In this disposition of mind, he tells us, he entered the chamber in which his brother lay dead on the bed, being not yet put into his coffin. As he opened the door, he imagined he saw gliding before him an appearance of a dull whiteness, a pale shapeless phantom, and ran terrified, as if chased by a spectre, into another room, where he could scarcely keep himself from fainting. All who saw him were equally astonished and alarmed at his agitation, and the death-like paleness of his looks; but notwithstanding their inquiries he did not discover to them the real cause of his terror.

"From this moment," says he, "I became subject to so great a fear of apparitions, ghosts, and phantoms, that I could not stay a single moment alone, neither by night nor day, in a room which had the door shut. Yet, for a long time, I could not prevail on myself to confess this fear to any person. What a struggle, what contrivance was necessary continually to conceal it! What did I not suffer when my mother sent me

in the evening to fetch any thing from an empty room! This fear was so violent that I could not conceive it possible that I should ever be freed from it during the remainder of my life; and the most determined courage of which I could form an idea was to be able to remain alone in a room for a quarter of an hour. When I read of any learned man that he loved solitude, or that he had shut himself up, my admiration could not possibly be increased by any thing else related of him.—Oh, how indescribably delicate, irritable, and easily wounded, is the nervous system which nature formed to produce the being called John Caspar Lavater!—This torturing fear continued to harass me many years, but gradually, I know not precisely in what manner, it left me, and left me so completely, that I never feel myself happier, or more tranquil and cheerful, than in those moments and hours when I am entirely alone."

At college, Lavater prosecuted his studies under the direction of Bodmer and Breitinger, two of the most distinguished tutors in the seminary; he also contracted a confidential and ardent friendship with Henry Hess, and his brothers Felix and Jacob Hess, and Henry Fuseli, who is now so well known in this country for his eminent talents as a painter of peculiar powers and genius.

Towards the close of the year 1759, Lavater was received into the theological class, under the divinity professor Zimmermann. In the following year he preached his first probationary sermon, in which he displayed an originality of manner, and an earnestness

and pathos, which made a great impression on his hearers, though these consisted only of the professor and his fellow-students. About this time, he wrote various religious poems and hymns; among others, one entitled "Jesus on Golgotha," which he afterwards revised and published. In the spring of 1762, having completed his course of divinity studies, more, as he observes, to the satisfaction of his professor and tutors than his own, he was ordained a minister.

In the year 1762, Lavater, actuated by that general benevolence and patriotic zeal which he so disinterestedly displayed to the last moment of his life, engaged in an undertaking which excited great attention, and procured him the love and esteem of his fellow-citizens. Felix Grebel, bailiff of Gruningen, one of the bailiwicks of Zurich, grossly abused his authority as a magistrate, and was notoriously guilty of acts of oppression and extortion; yet, the sufferers being poor, dared not complain to the magistrates of Zurich, since the burgermaster of that time, (one of the first in the state), was the father-in-law of the delinquent. The honest indignation of Lavater was strongly excited by the numerous complaints he heard, and the undeniable proofs he obtained of the repeated acts of injustice committed by the bailiff; yet the connexions of the offender, whom impunity rendered every day bolder, were so powerful, that he was convinced it was most advisable to proceed at first with secrecy and caution. In conjunction with his friend Fuseli, equally an ardent enemy to injustice and oppression, he sent an anonymous letter to the bailiff, signed with the letters

J. C. L. in which, after reproaching him in the strongest terms with the enormities of which he had been guilty, he concluded thus :—" I give you two months —within that time, either restore what you have unjustly extorted, or expect justice. I conjure you to communicate this letter to those who, if you are innocent, can do you right. Call on me, I conjure you, within fourteen days, in the public gazettes ; you shall find me ready to give you every satisfaction. But, if you neither vindicate yourself from my charge, nor restore your extortions, you shall, as God lives, exposed to utmost shame, be made the sacrifice of offended justice.—Rely not on the influence and protection of your worthy father-in-law, whom you have so often disgraced—he has a mind too noble to afford you aid. He will not sacrifice the honour he has acquired by a life of integrity of seventy years, to a character base as yours.—I repeat, I give you two months. You shall be weighed in the balance—see that you are not found wanting."

This letter was dated August 27, 1762. Lavater and Fuseli waited the two months they had appointed, but the corrupt bailiff had not the courage to require satisfaction, either in the manner proposed to him, or in any other way ; nor did he appear disposed to make reparation for any acts of injustice or extortion that he had committed. Lavater therefore wrote a paper entitled, " The Unjust Bailiff, or the Complaints of a Patriot," of which he had a small number of copies printed, and sent one to each of the members of the government, sealed, and superscribed with his parti-

cular address, with a motto peculiarly adapted to the character of each. These mottoes were so extremely appropriate, that they made a greater impression on many of those to whom they were addressed than even the contents of the paper itself. The general motto to each of the papers was—" Brutus, thou sleepest!—Ah! wert thou alive!"

In consequence of the distribution of these papers among all the members of the magistracy, a meeting of the council of Zurich was held, in which it was determined to publish a notice, requiring that the author of the accusation should, within the space of a month, personally appear before the council to substantiate and prove the charges he had made, assuring him that he should meet with justice and impartiality; and at the same time signifying that, if he did not appear, every means would be employed to detect and punish him for his anonymous slander. The same notice required all those who thought themselves aggrieved to appear, and make their complaints to the burgermaster, promising them an impartial hearing and effectual redress. This notice was published on the 4th of December, 1762.

On the same day M. Grebel, the bailiff, who was the object of these charges, and who had hitherto maintained so cautious a silence, appeared before the council to lodge his complaint, and claim its justice and protection against a libel which had been printed and circulated to defame his character. It was, in fact, in vain for him to be longer silent, as the affair had now become public, and it was evident would be investigated by the proper authorities.

The publication of the notice from the council encouraged many persons who had been oppressed by the bailiff to appear, and state their complaints to the burgermaster, who on the 16th of December informed the council that he had already received charges against the party accused from twenty different persons. A committee of six members was therefore appointed by the council to examine and report on the matter of the accusations.

Lavater and Fuseli appeared before the council on the 24th of the same month, and avowed themselves the authors of the anonymous letter referred to in the notice. They behaved with all that firmness which conscious integrity and a zeal for justice inspire in ardent minds. When asked why they had chosen to proceed in the manner they did, and not by an immediate complaint to the magistrates, Lavater produced a paper, stating the reasons of their conduct in this particular, in language so energetic and convincing, that no further objection was made to the mode they had pursued.

Before Lavater discovered himself to be the author of this anonymous accusation, he suffered extreme anxiety on account of the alarm which he knew his parents would feel, when they should learn that he had adventured to bring charges against a magistrate intimately connected with persons of the first authority and influence in the government. Under the impression of this uneasiness he first made known his secret to the minister Wirz, who introduced the disclosure of it to his parents by saying—"I come to wish you joy

of a son, who by his zeal for justice not merely gives the promise of being a great man, but already is a great man." The father of Lavater, however, expressed great fears of the consequences of so bold an undertaking; but M. Wirz, clapping him on the shoulder, replied—"Rejoice, doctor, in such a son, who speaks when no other person dares to speak. That justice for which he displays so ardent a zeal shall cover him with its wings."

It would be tedious and uninteresting to enter into a minute account of the progress and investigation of this affair. Suffice it to say that Grebel, the bailiff, against whom the charges were preferred, did not think it advisable to wait the result and consequences of the inquiries of the committee appointed to examine into his conduct, but confessed his guilt by absconding from justice.

In the beginning of March, 1763, Lavater set out with his friends, Hess and Fuseli, on a journey to Berlin, whence they proposed to proceed to Barth, in Swedish Pomerania, to visit the president Spalding, with whom they were well acquainted by his writings, and from whose conversation they expected to derive equal entertainment and instruction. "We had always," says Lavater, "considered this excellent man as one of the most enlightened and acute thinkers of the age, and one of the most worthy of the servants of Christ. Our principal object, therefore, was, by making some stay with him to fit ourselves for the future exercise of our sacred profession."

Professor Sulzer, from Wintherthur, who was then

in Switzerland, and M. Jezeler, from Schaffhausen, likewise agreed to accompany the young friends on their excursion to Berlin. M. Sulzer, in the course of this tour, introduced his fellow-travellers to many persons of distinguished literary merit to whom he was himself known. Of these and others, with whom Mr. Lavater became acquainted at Berlin, he has given characteristic sketches in several of his letters; but as many of them, though men of genius and abilities, are scarcely known, even by name, here, we shall only select such of these sketches as are descriptive of men of celebrity, or of persons whose portraits are to be found among the plates illustrative of the Physiognomonical Essays. It will appear from these how early Mr. Lavater began to observe and portray physiognomonically.

"Gellert," he says, "of whom we were favoured with a sight only for a few moments, has the physiognomy of a profound philosophical Christian. Intelligence beams in his eyes, and a spirit of integrity and philanthropy is displayed on his lips. His whole body, however, exhibits melancholy weakness in a human shape. In the features of his countenance we discern no ray of the powerful animation of his writings, and the vivacity of his style.

"Zollikofer has a pale, long, but honest and spirited countenance. He is a lover of polite literature, a man of taste, philanthropic, sincere, generally beloved and honoured, as well on account of the simplicity of his doctrine as his blameless life.

"Ernesti, a not very old but fully mature man, of

a pale complexion, with deep, thinking, blue eyes, under a projecting forehead, with scarcely any eyebrows:—speaking mildly in the firm tone of a judicious philosopher. A man with whom it is very pleasing to converse; and whose whole conversation and manner bears the character of sincerity and integrity. He has, as Fuseli said, the Zurich air in his exterior."

Euler, the celebrated mathematician, whose portrait he drew with his own hand while he was at Berlin, he has thus described, in his characteristic manner—"An open singular countenance, exempt from every appearance of serious profundity of thought. A forehead in which penetration and mathematical precision cannot be mistaken.—He is very cheerful and entertaining, and has nothing affected or pedantic in his manner. He has much good-humoured wit, and converses with great vivacity on every subject. He asked us jocosely, making it as it were a kind of case of conscience, whether it were right for two clergymen of the reformed church to come so far to visit, and make so long a stay with a Lutheran divine, adding, "have you reformed Spalding, or has he made you a Lutheran?"—We both answered, "We are convinced of the truth of Christianity."

Lavater neglected no opportunity that presented itself of seeing and conversing with persons distinguished by any great qualities; by their learning, religion, or virtues. In a letter written to his parents, while on his excursion to Berlin and Barth, he observes—"I have, in fact, never seen any great man

without advantage, abstracting from the profit I have derived from his conversation. I always feel a forcible impulse to employ my own powers in the best manner possible, in the circle in which I act, to do honour to my Maker. I do not seek fame, it would be pride and folly so to mistake my abilities; but I hold it to be the certain sign of a little mind, not to feel how great we may become, when we only strive to reach that perfection which it is possible for us to attain."

Mr. Lavater, with his friends Hess and Fuseli, arrived at Barth, in May, 1763. They were received by Spalding in the most courteous and friendly manner, and continued with him till January, 1764. During their stay they accompanied him in a journey he made to Stralsund, to see his father-in-law, the superintendent Gebhard, and afterwards proceeded with him to Bollwitz, in the island of Rugen. Of Spalding he thus speaks in terms of the warmest admiration and friendship.—"The penetration of this great man; his pure, elegant and just taste, which appeared still more conspicuous in his conversation and in his whole manner, than even in his immortal writings; his profound, comprehensive, and judiciously selected learning; and, above all, his exalted moral feeling; his noble animation, and the unalterable propriety of all his sentiments; the inartificial open confidence and simplicity of his whole character,—made on us so forcible an impression, that we could not but rejoice in our inmost hearts, that we could enjoy the conversation and instruction of so extraordinary a man."

While he remained at Barth, he commenced those

literary labours, which he afterwards so indefatigably continued through a life of sixty years, by writing in a periodical work, entitled—"An ample and critical Account of the principal Publications of the present Time: with other Notices relative to Literature."—Many of the critiques on theological books in this Review are by him; but so private were his communications, that his name was not known even to the editors. He also entered into a literary contest with M. Bahrdt, a minister at Berlin, on the subject of a book published about that time by M. Krugot, chaplain to the prince of Carolath, entitled—"Christ in Solitude." This work M. Bahrdt considered as containing many erroneous opinions, and in the zeal of orthodoxy published his observations on it under the title of—"Christ in Solitude: corrected and improved." Lavater, who greatly admired the book, though he did not coincide with the author in all his sentiments, immediately transmitted an anonymous letter to Bahrdt, which he afterwards published, written with all that warmth and vehemence which the idea of an act of injustice committed against another naturally produced in him. In this letter he charged Bahrdt with having purposely wrested many passages from their real meaning, and misrepresented the principles of the author—"And this," says he, "I think I may say with certainty, you have done contrary to the conviction of your conscience from mean and base views. If you really have read the work you so disingenuously condemn, which whether you have or not may well appear doubtful, I am persuaded that you have rejoiced when

you have found a passage from which you could extract a meaning you could pronounce heretical. Were I actuated by the same evil disposition, I have no doubt I could find a hundred passages in your writings, which, treated in the same manner, would yield full as much heresy."

Bahrdt published a second part of his observations, in which he animadverted on the letter he had received from Lavater, with all the heat of orthodoxy, calling his antagonist "one of the despisers of the religion of Jesus, an enemy of the cross of Christ, and a wolf in sheep's clothing."

Lavater now published his first letter, and likewise an answer to the reply of Bahrdt, in which, after further defending the author, whose cause he had undertaken to vindicate, he took notice of the aspersions cast on himself. To these he replied by making a declaration of the faith he held, which, as we can have no better authority to determine what his real opinions on some of the principal articles of the Christian religion were, we shall here insert.

"That you may not," says he, addressing himself to Bahrdt, "mistake my real opinions on the subject of the religion of Christ, and avail yourself of the opportunity, where my expressions may not be clear and determinate, to pervert and render them suspicious, I shall here give a declaration of the faith which I hold, sincerely, and from internal conviction, with respect to some of the particular doctrines of Christianity that have an immediate relation to the present subject.

"I believe that the everlasting God and Father has

sent his eternal only begotten Son into the world, to take our nature, to be our teacher, our example, and redeemer; to show us the way to eternal happiness, and to restore to us, without any merit on our own part, or any view to our good works, if, indeed, we have performed any, the right to immortality and positive beatitude, which we had lost by the sin of Adam and our own transgressions. I believe that Jesus Christ, by his death, has reconciled the sins of the world; that is, has made that possible which by no good dispositions of heart, by no works of the purest virtue, could have been made possible, namely, the satisfaction for our sins; that therefore this sacrifice of Jesus Christ is the only ground of comfort and positive salvation for all those, and only for those, who believe in Christ; that is, who receive the whole doctrine of the gospel with full consent of heart; and when, by an unprejudiced examination they are convinced of its divinity, sacrifice to its clear and evident proofs, not their reason, but all the prejudices of their understanding and their heart, and every lesser weight of probability on the contrary side.

"Such a state of mind is in the best moral order, and is not only a source of all virtue, but is itself the greatest of virtues; the internal, immediate salvation of the soul, without which not only no salvation is possible, but which likewise is all that man on his part can contribute towards his salvation; or, which is the same thing, all that God requires of him to render him capable of receiving the positive instructions of his grace.

"I find also, in this gospel, to my comfort and edification in good works, the doctrine, expressed with sufficient clearness and conviction, of the manifold assistance of divine grace, particularly by an immediate influence of the Holy Spirit on our souls: though I meet with no formal proofs of the uninterrupted action of this divine person upon all Christians alike, and extending to every good emotion of the heart; unless I esteem as such what appears only to have reference to the miraculous gifts bestowed on the first Christians.

"This I believe, and this faith will I avow before the whole world."

Lavater and his young friends left Barth on the 24th of January, 1764, and were accompanied by Spalding to Berlin, where they continued till the 1st of March, when they again set out, Lavater and Hess, on their return to Switzerland, and Fuseli to accompany them to Gottingen, whence he proposed to proceed to London.

At Quedlinburg they made a visit to Klopstock, the celebrated German poet, who received them in the most friendly manner, and as if they had been for years his most intimate acquaintances. They continued here three days, the greater part of which they passed with Klopstock, of whom Lavater says: —"It is impossible to conceive any idea of a more obliging and friendly man than Klopstock. He discourses on every subject with remarkable propriety and liveliness; and joins to an excellent heart an extremely cheerful manner."

At Halberstadt he again saw M. Gleim, and thence took his road by Brunswick to visit the worthy Abbé Jerusalem, with whose conversation he expressed himself highly gratified. From Brunswick he proceeded to Gottingen, where he parted from his friend Fuseli. At Frankfort he remained only a day and a half, but in that time contracted a confidential friendship with M. Moser, which continued through the remainder of their lives. He then went by Strasburg to Basle, where he had proposed to stay at least three days, but on his arrival there found a letter containing the melancholy information, that his father was so dangerously ill that he was not expected to live. He, therefore, proceeded without delay, accompanied by his faithful friend Hess, to Zurich, where he arrived on the 24th of March, 1764. On his return he found his father extremely ill, who exclaimed at sight of him, "Oh! I again see my son John Caspar!" But so little hope was entertained of his recovery, that Lavater, on his arrival, wrote to his friend Henry Hess—"I am here, waiting to receive the last blessing of a dying father—yet I may, perhaps, find a moment to embrace you." His anxiety and grief, however, was soon changed into joy, for from that time his father began to recover, though slowly, till his health was entirely restored.

Lavater now employed his time in reading with the utmost assiduity, and making extracts from all the theological works that made their appearance. He likewise cultivated his poetical talents, and wrote a great number of hymns and religious poems; and

began a poetical translation of the Psalms. In the course of the year 1766, he inserted many pieces, both in prose and verse, in a weekly publication, entitled, "The Remembrancer," to which he was a principal contributor, though his name did not appear.

In June, 1766, he married Miss Anna Schinz, the daughter of a respectable merchant, who held an office in the civil magistracy. The affection by which this union was cemented being founded on virtue and religion, the happiness it produced proved as lasting as it was pure and rational.

In the course of the following year, he published the first edition of his "Swiss Songs," which passed through a greater number of editions than any other of his works; and in 1769 appeared his translation of "Bonnet's Palingenesia;" and a poem, or rather the plan of a poem which was never completed, entitled "Prospects into Eternity," in three volumes, published successively. As the latter work attracted much notice at the time, and was supposed to avow several of the peculiar opinions entertained by Lavater, or at least attributed to him, we shall here give an extract from a letter which he wrote soon after its appearance to the Abbé Jerusalem, at Brunswick, who had written to Dr. Zimmermann to express the great pleasure he had received from a perusal of the work, adding some observations relative to the subjects on which it treated.

"You wish a heaven and a saviour to all your fellow men; the inhabitants of this earth, who are good and virtuous. I wish the same. My opinion is

not, that the morally good will not be saved, will not enter into the heaven of Christ, as soon as they shall know and love him. I hope in God, who is love, and has not spared his only begotten Son, but given him for us all: in this God I hope, that not only the half-christians, but even all the condemned, converted by the mediation of his Son, shall enter his heaven. When I speak of the elect, I mean the Christians who have part in the first resurrection, or if you rather choose so to express it, who, immediately after the resurrection, shall enter the heaven of Christ. I am indeed ashamed to leave Socrates behind, even for a moment. Had he seen Jesus, he would have been a good Christian, as Paul was, as soon as he saw him.—But there are not many Socrates.

"I strongly felt the force of your reasons for the sleep of souls, an opinion to which I had long been secretly inclined, since it at once removes innumerable difficulties—but we find so many examples, of which we wait the explanation, that seem to indicate a state of conscious existence. I need not remind you of the rich man and Lazarus, whose state after death Christ appears to describe as it literally was; or of the thief on the cross; St. Stephen; St. Paul; or the apparition of Moses and Elias. Shall we not, at least, be compelled to make exceptions of these cases? However advantageous it might have been for me as a poet to assume the sleep of souls, one difficulty would yet remain, which you have yourself mentioned—I mean the appearance of departed spirits. I have never seen an apparition, nor is there any person related to me

who imagines he has seen one. I will set aside all such stories; they shall all be false—but what are we to think of Swedenborg? I must confess that I am as disposed to reject, as any person can be, the many ridiculous things which are so offensive in his writings; but must not the almost undeniable historical facts, adduced by Kant in his "Dreams of a Ghost-seer," to mention these only, be of the greatest weight with every impartial mind? It is true, almost every thing is repulsive in this extraordinary man, and his still more extraordinary works. I will not suffer myself to be imposed on by the tone of candour and simplicity in which he affirms that he has seen the spirits of the dead—but what can the most incredulous person object to relations which are as well confirmed as any thing in this world can be? In this case I cannot avoid yielding. At any rate nothing appears to me more to deserve the examination of the philosopher and the Christian, than the incredible assertions of this inexplicable man. If he be, as Ernesti thinks, a deceiver, the world ought to know it; if what he affirms be true, we ought to believe in him."

We shall here give another extract from this same letter, as it relates to certain opinions, which Lavater appears to have maintained, at least in substance, during his whole life.

"I have prescribed to myself, as an inviolable rule in the writing of my poem, to say nothing in it which is not philosophically or theologically true, or which cannot be proved to have the highest degree of probability. I expect, therefore, from every reader and

critic of my work, that he will point out to me what he considers as mere invention or poetical licence. But I do not consider as such the reign of Christ on earth for a thousand years. I believe it as a divine. The particulars may perhaps have too much of invention in them; but the essential doctrine I consider as indubitable. The great proof for the establishment of a kingdom of Christ on earth is not found merely in some few passages of the New Testament, which appear more or less to favour this doctrine; but in the whole plan of revelation, of which the Old Testament is the foundation, and the New the accomplishment. It is certain that the prophets of the old covenant have unanimously foretold a kingdom of the Messiah. It is certain that they have so clearly expressed this idea of the future kingdom of the great Son of David, that were we not prejudiced, and confirmed by habit in a different opinion, we should not entertain a doubt that every single allusion, as well as the general images and modes of representation, describe this kingdom as an earthly monarchy. Who, when he reads the description given by Daniel of the monarchies, of which that of the Messiah is to be the last, would suppose that this latter, and this alone, is of an essentially different nature, and to be sought out of this earth? Who would conceive such an explanation in the least probable, were he not previously prejudiced in favour of a spiritual kingdom?—Observe, I say a spiritual, not a heavenly kingdom. For, according to the received exposition of our divines, the sublime representations of the prophets refer to the spiritual power

which Christ, since his ascension into heaven, exercises over his church. But this is an entirely new idea, arbitrarily ascribed to the prophets, and which the Jews have always justly rejected. In no part of the whole New Testament is the kingdom of Christ understood in this sense. We must rather understand it of the future beatitude of heaven, than of the state of the Christian church on earth. But even this meaning is not to be admitted. The prophets represent the kingdom of the Messiah as a consequence of his coming upon earth. They speak as if he had brought this kingdom with him from heaven to earth. They speak of no other seat of this monarchy but this earth; and of the land of Canaan as the centre of this kingdom. (*Ezek.* xxxiv. 27, 28. *Zech.* xiv. 8, 9.) Ezekiel, in the last chapters of his prophecy, has even given a map, as it were, of the manner in which the land of Judea shall be divided under this king. This kingdom is there represented as the fulfilment of the promise made to David that his son should possess his throne for ever. It will not be denied that the Jews have always understood, and still understand, these prophecies in this sense. Has then the gospel changed all these ideas? Has it contradicted the general expectation of the Jewish nation, of more than six hundred years' continuance, as an idle prejudice? Has it shown that every thing is now to be understood spiritually? Nothing less. The ideas of Jesus and his apostles are the same with those of the ancient prophets, and so likewise are their expressions. John explicitly announces the kingdom of the Messiah—

yes, he tells the Jews the Messiah will immediately come, and his kingdom be offered to the nation—and had the Jews then accepted the Messiah, his kingdom would have immediately commenced. But how was it possible that the Messiah should be rejected, crucified, and put to death, and at the same time erect his kingdom on earth? The former of these, however, must take place to fulfil those prophecies which foretel the sufferings and death of Christ; the latter, therefore, could not be at the same time. This seems, indeed, to be contrary to the prophecies, which do not appear to be fulfilled by the coming and fate of Jesus of Nazareth. And, in fact, were this his first coming the only one, the greater part of the prophecies would remain unfulfilled.

"But let us see how the apostles explain this enigma.—They teach us there is a double coming of the Messiah; the first that which has taken place, and is the fulfilment of those prophecies which speak of the sufferings of the Messiah; and the second, which is still future, and will fulfil the other prophecies, which speak of his kingdom.—We now have a light to guide us.—All the passages of the New Testament, which relate to the second coming of the Messiah, serve to prove that by his first coming only a part of the prophecies relative to him are fulfilled. Such was the general opinion of the primitive fathers of the church with respect to the kingdom of the Messiah, as evidently appears from their writings. When a Jew objects—the Messiah, according to the account of the Christians, is already come, and yet his kingdom

does not appear—the answer is satisfactory—He will come again, and with him come the times of restoration.

"It has, for many years, appeared to me an extremely forced explanation, and contrary to all the rules of sound exposition, when divines tell their hearers, or those who would search the Scriptures, that the numerous predictions of the prophets concerning this kingdom are fulfilled, and are to be understood spiritually. For a long time I knew not what to think. I feared to open a prophetic book; and I had many secret doubts. The same occurred to me with respect to the resurrection. I almost found myself compelled to admit only one resurrection, or that of the just At length both difficulties were removed in such a manner principally by the aid of M. Hess, the author of the excellent history of the last three years of the life of Jesus, that I am now much calmer in my mind, can disregard some far less important difficulties, for all cannot be removed even by the clearest hypothesis, and find my faith in the divine authority of the Scriptures satisfactorily confirmed."

The opinions, however, contained, or which appeared to be contained, in this work, produced many severe criticisms and reflections on the author, both from orthodox and heterodox divines, and even from many who professed the greatest friendship for him. A country pastor, full of scholastic theological learning, in his zeal, conceived it his duty formally to become the accuser of the dangerous book and its author before the consistory. His charge he thus introduces—

"There has lately appeared a publication, entitled 'Prospects into Eternity.' I have found it filled with old and long-refuted errors; and I am convinced that great scandal and injury may arise from it to the church. I have therefore considered in what manner these errors may best be detected, and every person warned against them; and it appears to me most proper that I should lay my remarks before the venerable consistory which has the superintendence of the church and seminaries of education, which, when these errors are clearly pointed out, will, as a father and director, take such measures as to its wisdom shall seem meet, to correct the evil and prevent its dangerous consequences. I shall not speak of all, but only the principal of these false doctrines. I shall not therefore say anything of his ascribing to the universe not only immensity but infinity, since the one proceeds from the other; yet is this position extremely dangerous. Infinity is by divines and philosophers numbered among the *attributa divina quæ incommunicabilia sunt* (the divine attributes which are incommunicable.) Whoever says the universe is infinite, makes the universe God. I will say nothing of his opinion that our earth and the other great bodies of the universe are organized. This is in itself ridiculous. Nor will I make any observations on his always styling our Saviour only an extraordinary man; and the confused manner in which he speaks of his divine origin. He says, 'Jesus will raise the dead by the power now appropriate to him.' What power is that which is now appropriate to him? There is great reason to suspect that this expression is derived

from the error of those who make Christ a newly-created God. Lastly, I will not mention that he places the divinity of the books of the Old Testament merely in the opinion of men, since he always says, when speaking of any of them—'which are considered as divine.'"

These are the errors of which he *makes no mention;* his principal accusation was that Lavater endeavoured to overthrow the article of faith relative to the resurrection of the dead.—He afterwards proceeds:—"I might say much, were it necessary, of his other chimerical ideas, which are all of them most extravagant and absurd. Such is his *vehicle* of the soul, which, within the gross material body, has another organized, but invisible body—his doctrine that departed souls exist in an intermediate state till the last day, and then first enter into a state of the highest beatitude or dreadful condemnation; that there is a double resurrection; and that there will be a millennium, or kingdom, in which Christ will reign on earth a thousand years."

Whatever may be the truth with respect to some of these opinions ascribed to Lavater, as contained in his work, others of them can only be deduced by a manifest perversion of the obvious meaning of his expressions, and it was not difficult for him to defend himself against the charge of having entertained them. The consistory, on receiving this accusation, cited him to give in his answer, which he did without delay, and the result was, that it was entirely approved by the consistory, and a notice sent in writing to his accuser, that the defence of Lavater had been found perfectly

satisfactory, and that the consistory had adjudged the charge made against him to be without foundation.

It is certain that Lavater was far from disposed to receive his opinions from the dictates of others, however he might respect their learning or piety. He diligently examined and judged for himself, while his ardent imagination inclined him to embrace many opinions, which persons of a cooler disposition would consider as bordering, at least, on enthusiasm. The ideas he entertained on the efficacy of prayer, faith, and the gifts of the Spirit, had much of this tincture, and exposed him frequently to the animadversions of his friends, as well as of his adversaries. On these subjects he entered into a correspondence with Resewitz, Basedow, and several other learned and religious persons; and in the year 1769, drew up "Three Questions," accompanied by a great number of citations and remarks, which he printed and sent round to a number of divines, who were personally known to him, and many others with whom he was only acquainted by their writings or general character. These questions he prefaced with an earnest request that they would favour him with explicit answers to them. "Turn not aside," says he, "Christian reader, either to the right hand or to the left: let me have neither exclamations nor declamations, but an explicit answer, agreeable to the principles of just reasoning.—To anything else I shall not reply."

The substance of these questions, which, with the passages cited, would be too long to be given here, are contained in the following observations on the

same subjects, which we shall give in Mr. Lavater's own words from a tract he published about the same time.

"I consider this inquiry as merely a critical examination of the true doctrine of the writers of the scriptural books, without considering whether daily experience agrees with their representations. The question is only, what have they really taught?

"I find that these authors all agree that the Divine Being has revealed himself to certain men in an immediate and more evident and distinct manner, than by the customary operations and changes of nature. All of them relate appearances of the Deity, and acts of the Deity, which are not to be expected in the ordinary course of nature; occurrences which manifestly depart from all our known experience of nature. They represent the Deity as a being to whom man can speak, and who returns him an answer.

"I find that the scriptural authors ascribe these unusual operations to the Spirit of God. Spirit, or as the word originally signifies, wind, has two essential properties, invisibility and sensible activity—sensible operations, of which no natural cause can be assigned, are ascribed to the Spirit of God, or the Holy Spirit.

"I find further, that the authors of these writings are of opinion that it is one of the most excellent merits of the crucified Nazarene Jesus, that the immediate communication between the human race and the Deity, which had been interrupted by unbelief and ignorance of God, shall be restored. Man shall again by him be brought to a communion with God, which

has some resemblance to that in which he himself stands with the Deity. I find that they endeavour to confirm this idea by facts, which appear to place the meaning of these expressions beyond all doubt.

"These authors say expressly, that the purpose of God to bring man, through Christ, to an immediate communion with his Spirit, was an eternal purpose; that the promises of the gift of the Holy Ghost extend to all men who believe in Jesus Christ. They understand by these gifts of the Holy Spirit, as the facts they have related with so much simplicity evidently show, not those gifts or powers which are not to be distinguished from the natural or usual powers of the persons in whom they reside, but powers and properties which are sensibly extraordinary, and by which their resemblance to Christ is rendered manifest.

"In fine, which again leads us to the same result, I find in these sacred writings, frequent recommendations of faith in God. They assert that the simple receiving of the divine testimony bestows a power, far exceeding the usual powers of man. All things are possible, say they, to them which believe; and they record histories according to which men, by the power of faith, have healed the sick, raised the dead, made the lame to walk, and the dumb to speak. There is not a word to signify that faith shall continue to bestow this power only during one, two, or three centuries, but it is said generally—'Whosoever believeth in me hath eternal life.'—In the same manner it is said—'He that believeth on me, the works that I do shall he do also, and greater works than these shall he do.'

"Should I be mistaken in this, which I do not believe that I am, another way still remains, which leads precisely to the same point. I mean the Scripture doctrine of the power of prayer. The scriptural authors support the opinion that the Deity causes that to come to pass which is prayed for with firm faith. 'God heareth the prayer of the faithful.' The effects which they ascribe to prayer are not mere natural consequences of the act of praying in the heart of the person who prays; they are positive external effects which have no visible connexion with the prayer itself. This doctrine they teach by precepts, and confirm by circumstantial histories. They do not, by a single word, or intimation of any kind, limit this power of prayer to certain persons, circumstances, or times.

"I thus come to this proposition.—The scriptural writers are of opinion that it is possible, that it is the destination of man, to maintain a peculiar and immediate communion with the Deity."

We have already mentioned an instance of the enthusiasm of Lavater on this subject, when almost a child, in the case of his school-exercise. The following anecdote, related by himself, will show, that he retained the same ideas, and acted according to the opinion he has here expressed, in his riper years.

His mother, notwithstanding she possessed many excellent qualities, had yet some failings which were a cause of uneasiness to her son, and frequently a trial of his patience. In his confidential correspondence with his friends Felix and Henry Hess, especially the latter, he had occasionally made, though with great

tenderness, some observations on this part of her character. The answers to these letters, which had relation to the same subject, he had carefully concealed in a place where he thought they would not be discovered, knowing that should they be seen by his mother, they would give her much offence, and probably occasion great uneasiness in the family. His prudent precaution was, however, ineffectual. One day, when he entered his chamber, he saw, to his great surprise and alarm, his mother sitting at the table with all these letters thrown into a basket that stood by her—"You see, Hans," said she, "I have found all your private correspondence. I must gratify my curiosity to learn what is the subject of it."—Lavater, as he frequently assured his friends, was thunderstruck, and knew not in what manner to act. He, however, had recourse to earnest and humble solicitation of that divine aid in which through life he put his trust. He hastened into an adjoining chamber, threw himself on his knees, and prayed fervently that his mother might not read the letters. When he returned, he found that she had not proceeded to open any of them, they all lay together as before, in the basket; and she returned them to him without having read a single letter. This incident, though it may only excite a smile from the generality of readers, made a forcible impression on the ardent mind of Lavater, and greatly contributed, as he himself declared, to confirm him in his conviction of the truth of the doctrine he believed to be taught in the Scriptures, of the efficacy of prayer with faith in all the occurrences of life.

At the same time it is to be observed, that it cannot be objected to Lavater, that he was only strenuous for the speculative doctrines of religion, or the efficacy of faith, while he disregarded the practical part and moral duties of Christianity. The following resolutions, which contain the rules he laid down for his observance through life, will show how sincerely and zealously he attended to the latter.

"I will never, either in the morning or evening, proceed to any business, until I have first retired, at least for a few moments, to a private place, and implored God for his assistance and blessing.

"I will neither do nor undertake anything which I would abstain from doing if Jesus Christ were standing visibly before me; nor any thing of which I think it possible that I shall repent in the uncertain hour of my certain death. I will, with the divine aid, accustom myself to do every thing, without exception, in the name of Jesus Christ, and as his disciple; to sigh to God continually for the Holy Ghost; and to preserve myself in a constant disposition for prayer.

"Every day shall be distinguished by at least one particular work of love.

"Every day I will be especially attentive to promote the benefit and advantage of my own family in particular.

"I will never eat or drink so much as shall occasion to me the least inconvenience or hindrance in my business; and between meal-times (a morsel in the evening excepted) I will abstain, as much as possible, from eating, and from wine.

" Wherever I go, I will first pray to God that I may commit no sin there, but be the cause of some good.

" I will never lay down to sleep without prayer; nor, when I am in health, sleep longer than, at most, eight hours.

" I will every evening examine my conduct through the day by these rules, and faithfully note down in my journal how often I offend against them.

" O God! thou seest what I have here written.—May I be able to read these my resolutions every morning with sincerity, and every evening with joy and the clear approbation of my conscience!"

The " Journal of a Self-observer," which was published by Zollikofer at Leipsic, in 1771, is, in fact, the journal of Lavater, but with evidently altered dates. It is also not the same as it came from his pen. One of his friends, who had procured a copy of it, had made such alterations as he judged necessary, and sufficient to disguise it from the author. He then transmitted it to Zollikofer, who, convinced that its publication might do much good, caused it to be printed, and greatly surprised Lavater, by sending him a copy.

In the year 1769, Mr. Lavater entered on the regular exercise of his duties as a minister, by being appointed deacon and preacher to the orphan house at Zurich. It was his own wish to have been the pastor of some congregation in the country; but Providence had destined him to act in a more enlarged sphere, and more suited to his talents and connexions.

In the year 1769, Mr. Lavater published his translation of the second part of Bonnet's " Palingenesia,"

which contains an "Examination of the Proofs of Christianity." In his zeal for religion, and actuated by an ardent desire that every friend he esteemed should believe the truths of Christianity, truths of such importance to their present and eternal happiness, he prefixed to his translation a dedication to Moses Mendelsohn, the celebrated literary Jew of Berlin, in which he thus addressed him:—

"I know your acute penetration, your steadfast love of truth, your incorruptible impartiality, your ardent esteem for philosophy, and the writings of Bonnet in particular; nor can I forget the liberality and moderation with which you judge of Christianity, notwithstanding you have not embraced that religion; and the philosophical esteem, which in one of the happiest hours of my life, you expressed for the moral character of its founder. I am therefore encouraged to entreat and conjure you, in the presence of the God of truth, the Creator and Father of us both, not—to read this work with philosophical impartiality, for that I am certain you will, without any such request from me; —but publicly to controvert it, if you find the arguments by which the facts of Christianity are supported not conclusive; or, if you find them just, to act as reason and the love of truth require,—as Socrates would have acted had he read this book and found it unanswerable."

So public an appeal to Mendelsohn on a subject so delicate, gave the latter not a little uneasiness, as it placed him in a somewhat embarrassing situation with his friends of the Jewish religion. The adversaries of

Lavater were loud in condemning the impropriety and rashness of the step he had taken, which, in fact, he himself afterwards regretted. Several letters passed between him and Mendelsohn on this subject, which were collected and published in a small pamphlet, in 1770, under the title of "Letters of Moses Mendelsohn and John Caspar Lavater."

The answers of Mendelsohn are written with the greatest moderation and propriety.—"I am fully convinced," says he to Lavater, "that what you have done has proceeded from the purest source, and is to be ascribed to the most friendly and benevolent intentions; but I cannot deny that there is nothing I should less have expected than such a public challenge from a man like Lavater. You recollect the confidential conversation which I had the pleasure to have with you in my study.—If I am not mistaken, assurances were given that no public use should ever be made of any words that might then be spoken; but I would much rather suppose myself to be mistaken than that you have been guilty of a breach of promise. My unwillingness to engage in religious controversy proceeds neither from fear or imbecility of character. I did not begin to seek my religion only yesterday. Had I not, after many years of inquiry, been fully determined in favour of my own religion, it must have become apparent by my public conduct; or were I indifferent to both religions, or a disbeliever of all revelation, I should know what prudence advises when conscience is silent.—Of the truth of the essential doctrines of my religion I am as firmly convinced as

yourself or M. Bonnet can be of yours. You ought not to have suppressed the conditional clause in that esteem for the moral character of the founder of your religion, which I expressed in the conversation that passed between us.

" According to the principles of my religion, I shall not attempt to convert any person not born under our law. Moses has given us the law : it is an inheritance of the sons of Jacob. All the other nations of the earth are, as we believe, required by God to act comformably to the law of nature, and the religion of the patriarchs. Those who thus act we call virtuous men of other nations, and esteem them children of eternal salvation. I have the happiness to have for my friends many excellent men who are not of my religion ; I enjoy the pleasure of their conversation, which improves and delights me. Never has my heart secretly exclaimed : — ' Mischief is reserved for ye, noble souls !'

" Nothing but the earnest appeal of a Lavater could have induced me to make this open avowal of my sentiments, which I now do in order that silence may neither be considered as contempt or consent. M. Bonnet may probably have written only for such readers who, like himself, are convinced, and only read to confirm themselves in their faith. His internal conviction and a laudable zeal for his religion have given a weight, in his opinion, to his demonstrations, which another may possibly not find in them."

Lavater, before he received this letter, had heard from many of his friends, that the author of the work

he had translated greatly disapproved of this dedication, and considered it as an act of indiscretion towards Mendelsohn, which opinion was afterwards candidly avowed to him by Bonnet. This gave him much uneasiness; though he was conscious that he had acted from the sincerest and best intentions. He, in consequence, wrote the following letter of apology to Mendelsohn:

"RESPECTED SIR,

"I address you thus because I sincerely believe you deserving of respect. I have been induced by motives the most sincere and well-meaning to dedicate to you my translation of the "Palingenesia" of Bonnet. The author of the work thinks that I have acted indiscreetly in what I have done. Many of my friends at Berlin are of the same opinion. If you think so likewise, be pleased only to intimate to me, or any friend of mine, in what manner I may make reparation for this indiscretion, though in fact, I can scarcely conceive it to be such. At any rate, I shall be satisfied if you will examine and maturely consider my conduct in this particular.

"Forgive me—what? that I highly esteem and love you? that I most ardently wish your happiness in this world and in that which is to come?—Forgive me, however, if I have chosen an improper mode of expressing this esteem, and this wish."

While this letter was on its way to Berlin, Mr. Lavater received from Mendelsohn that from which

we before gave an extract. In the answer which he immediately returned to it, he observes that he cannot entirely repent of what he had done, though so many of his friends, as well as the author of the work, had expressed their disapprobation of the dedication. "My intention," says he, "was not to force from you a confession of your faith; but as I believed the cause of Christianity to be excellently defended by M. Bonnet, I entertained a hope that I should effect what I conceived to be of much more importance than the translation of the work, if I could induce you to undertake a careful examination of it. Your kind and liberal letter has confirmed the judgment of my friends, and fully convinced me that I was in the wrong. I therefore recall my unconditional challenge, in which I was not sufficiently justifiable, and thus publicly request your pardon for my too great importunity, in which I was in the wrong, in my address to you.

"It would give me the greatest uneasiness could I imagine that you suppress, merely from politeness and friendship, a suspicion that I have acted contrary to my promise; or that you could allow the public to entertain the most distant surmise that, regardless of my promise, I had made such use of a private conversation as must be prejudicial to you. I am, however, ready to admit, that when I mentioned the esteem you expressed for the moral character of the founder of my religion, I ought to have been more explicit, since it was limited by the condition—if he had not assumed to himself the honour of that adoration which is due only to Jehovah.

"I consider the essential arguments, with respect to the proofs derived from facts, in favour of Christianity, as incontrovertible. Yet must I declare, so much do I love the truth, that great as my attachment to my religion is, it would not prevent my leaving it, if I thought the falsehood of it demonstrated, or could be persuaded that the moral proofs, and proofs derived from facts, by which the divinity of the mission of Jesus is supported, have less logical value and force than those on which you found the divinity of the mission of Moses and the Prophets.

"I can conceive, according to my ideas of Judaism, which I have formed from the revelation common to us both, that the Jewish religion and church aims not to be more widely extended than over the posterity of Israel; Christianity, on the contrary, from its nature, was designed to be a general religion, equally adapted to all nations. I, as a Christian, likewise believe—though in this many of my brethren do not agree with me to the same extent—that it is one of my most obligatory duties to extend the honour of my Lord and Master, and the truth of his religion, by every rational means, suitable to the nature of the thing, and to defend it from every hurtful prejudice.

"Suffer me to declare, for the honour of truth, that I find in your writings sentiments which I more than honour, which have drawn tears from my eyes; sentiments which compel me, forgive my weakness, to renew the wish—would to God he were a Christian! Not that I in the least doubt that the Israelite, to whose sincerity the Omniscient must bear the same testimony

which I have borne in my address, is as much regarded by him as the sincere Christian; my Gospel teaches me that God is no respecter of persons, but that, in every nation, he that feareth him, and worketh righteousness, is accepted with him.

"I shall conclude with expressing my conviction, which I consider as equally certain as delightful, that I shall find you, if not now, at least hereafter, among the happy adorers of him, whose inheritance is the congregation of Jacob, my Lord and Master, Jesus Christ."

This letter, which was intended for publication, Lavater accompanied with a private letter to Mendelsohn, in which he says—"I submit it to your justice, whether you will leave the public still under the influence of that suspicion, so afflicting to my heart, which is conscious of its innocence, that I have been guilty of a violation of my promise, by the general mention I have made of a conversation which passed between us. I certainly thought that I could not add the condition on which you expressed your esteem for the founder of the Christian religion without a departure from that promise."

In a second letter written somewhat later, in consequence of a number of false and ridiculous stories which were then circulated relative to this affair, he admits that he gave the promise alluded to, but declares that he understood it in the sense, that he would not make any indiscreet discovery of any thing that might be said against Christianity in the course of the conversation. In this letter he likewise mentions an

idle report, that he had written to some person, that could he but pass eleven days in perfect sanctity and continual prayer, he was fully convinced that he should obtain the conversion of Mendelsohn—"This," says he, "is too ridiculous to require contradiction. It is also reported that I have said, that I was anxiously concerned for the salvation of your soul—such a thought never entered my mind. We may believe that there are superior and inferior degrees of beatitude, without supposing that there can be no salvation without the pale of the church."

Mendelsohn concluded this correspondence by declaring, in the most express manner, his full conviction of the sincerity, benevolent intentions, and friendly disposition of Lavater towards him—"His letters to me," says he, "exhibit, in my opinion, his moral character in the most advantageous light. We find in them the most indubitable proofs of true philanthropy and sincere religion: an ardent zeal for goodness and truth, an unbiassed integrity, and a modesty approaching to profound humility. It rejoices me extremely, that I had formed a true estimate of the worth of so noble a mind. It is an extreme excess of goodness and modesty in such a man as Lavater, publicly to ask my pardon—why should he?—I again as publicly declare that I have never considered myself as offended or injured by him. The *importunity*, as he himself terms it, which might be discommendable in his dedication, could only have proceeded from a too ardent and incautious love of truth, and must carry with it its own excuse."

In the years 1770 and 1771, so great a dearth prevailed in Switzerland that many of the poor died of hunger, and all were reduced to the greatest distress. The charity of Lavater was on this occasion extremely active. Though not rich, as he derived but very little profit from his situation as preacher to the orphan-house, and almost the only income he could at that time call his own, was the produce of his publications, he yet gave away all he could possibly spare; and by constantly enforcing in his sermons the duty of being charitable to the poor, and personally applying at the houses of the opulent to solicit alms for their relief, he obtained considerable sums to distribute, and hundreds had cause to bless his pious and indefatigable benevolence.

In 1770, Lavater wrote his "Reflections on Myself"—a "Collection of Spiritual Songs"—an "Ode to God"—and the "Christian Manual for Children," which was published in 1771. In the same year, he likewise transcribed his "Journal of a Self-Observer," which was afterwards published, without his knowledge, by Zollikofer, making such alterations and additions as he judged requisite, and communicated it in manuscript to many of his friends. In 1771, he published a "Biographical Eulogium of Breitinger;" and in the same year again addressed the public on the subject of faith and prayer, and the miraculous gifts of the Holy Spirit. The "Three Questions," which he published about two years before, have already been mentioned. To these a variety of answers had appeared, in most of which, he tells us,

instead of a precise answer to clear and precise questions, he found only exclamations and declamations, sneers and ridicule, or sighs and lamentations over the consequences which such a doctrine might be expected to produce. In those which condescended to reason on the subject, the principal argument insisted on was, that we must be guided by facts and experience in our interpretation of the sense in which such passages of Scripture, as contain promises of miraculous powers, are to be understood. Lavater replied to these by publishing a kind of circular letter, in which he requested all his friends, and, in general, all inquirers after truth, to assist him by the communication of all such facts as had come to their knowledge, which might tend to prove that these scriptural promises extend to the present times.

"We must examine," says he, "whether, after the death of the apostles, and of those who through them and during their lives had received the Holy Ghost or preternatural powers, there be any certain historical examples of effects of prayer, faith, and the gifts of the Holy Spirit, which are entirely or in part similar to the miraculous events related in the Gospel; and whether it be credible that the numerous relations of this kind transmitted to us by so many fathers of the church, and other ecclesiastical writers, can all, without exception, be false.

"You will render me a very grateful service if you will point out to me the most remarkable facts of this kind, or the historians who have recorded them; which you consider as certain or doubtful; and also if you

would direct me to such writers as have treated this subject with impartiality.

"I wish to ask all the friends of truth whether no positively certain or credible events are known to them, which have happened since the Reformation, and which are entirely or in part similar to those miraculous effects of prayer, faith, and the Holy Spirit, recorded in the Gospel; events which have immediately followed prayer, or some positive exertion of faith, and which were not to be expected to take place in any natural manner? I wish such facts however to be communicated with the requisite proofs, or at least with an intimation where I may find such proofs.

"It is not of less importance to me to know, whether there be any incontrovertible example of a living pious and conscientious man, who will declare before the omniscient God—I have prayed, offering up my petition, according to the precept of the Gospel, with undoubting expectation that I should be heard, and I was not heard. God answered me not.

"I shall add nothing with respect to the importance of this inquiry, the object of which is to ascertain, whether the sufferer, whom no human wisdom or power can relieve, may still, in the same manner as the first Christians, have recourse to the omnipotent power of Christ; whether the Christian of the eighteenth century, as well as the Christian of the first, may attain to an immediate and visible communion with God through Christ? Can there be an inquiry more important to the friend of humanity, who views around him so much dreadful misery; or to the Chris-

tian who every-where sees infidelity, and the empty, mere profession of Christianity triumph?

"The strictest impartiality and love of truth must be observed in this inquiry. I can conceive no crime more impious and shocking than, either from incredulity or attachment to a preconceived opinion, to deny or purposely to conceal a visible operation of the Deity, which must tend to the comfort of human kind —or from superstition, and attachment to opinion, falsely to ascribe to him such operations; and affirm that God has done what he has not done."

This public invitation was answered by many letters addressed to Mr. Lavater from various persons, and containing numerous wonderful anecdotes, with the proofs, or pretended proofs, of the extraordinary facts. He examined them all with an industry and carefulness which can scarcely be conceived, except by those who were well acquainted with his character—"There is scarcely any proverbial expression," he would say to his friends, "which seems more liable to exceptions than that which asserts that we willingly believe what we incline to wish. With respect to myself, I know that in such cases I am more disposed to doubt, and examine with much more scrupulous attention." He was well convinced that most of the relations transmitted to him, neither bore the stamp of genuine simplicity, nor were supported by proofs in any manner satisfactory; yet he impartially examined them all; and this impartiality and serious examination frequently procured him much ridicule and censure, from those who were decidedly hostile to his opinions on

this subject; while, at the same time, his rejection, after examination, of the claims of those who pretended to extraordinary gifts and powers was revenged by them with invective and insult.

In the course of his inquiries into the proofs of facts of this nature, he became implicated in some transactions which at the time excited considerable attention, and occasioned many unmerited reflections on his credulity and conduct.

A widow of the poorer class of people, named Catharine Kinderknecht, who resided about a mile out of the town of Zurich, pretended to possess extraordinary gifts, and to have experienced, on many occasions, remarkable answers to her prayers. She was encouraged and supported by a young clergyman, who, knowing Lavater's peculiar opinions, applied to him, and represented the widow as a living instance that the power of faith promised to the sincere Christian had not ceased. Lavater was at first much impressed by the apparent piety, the fervency of manner, and the fluent discourse of this woman; but he had doubts; for she was either really too great an enthusiast, or over-acted her part. She, however, found believers in her pretensions; and, among others, some relations of the celebrated Fuseli, who had accompanied Lavater on his journey to Berlin. One of these had a complaint in his arm which baffled the skill of the surgeons he had employed; and he was persuaded to have recourse to the prayers of Mrs. Kinderknecht. While she was praying, he thought it was impressed on his mind that he should pluck a cabbage leaf in

his garden, and apply it to the diseased limb. He then opened the Bible several times, and, the third time, the passage presented itself in which Isaiah prescribes a plaster of figs for the recovery of Hezekiah. This encouraged him to apply the cabbage leaf, and it had, at least for the time, a salutary effect. Here was a miracle that could not be contested. Lavater, however, was not satisfied; and it was considered as very extraordinary, that he who was an avowed believer in the power of faith should entertain doubts in a case so evident.

About the time of Lavater's first acquaintance with the widow, he had conceived the idea of building a small house, at a little distance from the town, as a place of retirement, when he wished to avoid interruption. By the inducement of the young clergyman he began to build, but soon after desisted, and the house was finished by Mrs. Kinderknecht and her patron; and here the clergyman preached, the prophetess prayed with ecstatic fervour, and congregations of wondering auditors assembled, which continually increased. Though Lavater never went to these meetings, he was blamed by many as the author and encourager of the enthusiastic scenes acted at them; and his enemies sneeringly called the house "Lavater's Miraculatorium."

Lavater, who entirely disapproved of these proceedings, wrote a letter of reprehension, conceived in very strong terms, to the preacher, in which he declared his disbelief of the inspiration and superior gifts to which the widow pretended; and as he found that Fuseli, though he had at first been led away by the enthu-

siastic pretensions of these people, would listen to reason, he went with him to the preacher and the prophetess, by whom he was received with insult and abuse. The issue of the conference was that Fuseli, who confessed that his arm, with respect to a real cure, was still in the same diseased state, was greatly detached from them, and afterwards entirely renounced all connexion with them. At length the consistory, at the suggestion of the magistrates, issued a prohibition against any person, for the future, preaching or praying in the place where these meetings were held. The minister submitted to the authority and command of his superiors, and Lavater, by his mild and gentle behaviour towards him, and by the force of his arguments, at length induced him to renounce his enthusiasm and error.

An incident which a short time after happened to Lavater, and which, with respect to the facts, appears to admit of no doubt, contributed probably not a little to confirm him in his ideas of preternatural communications.

In August, 1773, he made a journey to Richtersweile, to visit his friend Doctor Hotze. After his arrival there, he wrote to his wife that he was in perfect health, and that no accident had happened. But the next day she was attacked with a remarkable lowness of spirits, and a sudden impression on her mind, that her husband had either met with some dreadful misfortune, or was in the most imminent danger. She came down stairs from the room in which she was, and made known her anxiety and distress to her father-in-

law; who replied, that as she had received, only the preceding day, the fullest assurance of her husband's safety, under his own hand, she ought not to yield to such fancies, which certainly had no foundation in reality. This answer had for the moment a consolatory effect; but no sooner had she returned to her chamber, than she felt herself again overpowered by the same melancholy ideas; she threw herself on her knees, burst into tears, and, in an agony of distress, earnestly prayed for the safety of her husband, and his deliverance from any danger to which he might be exposed.

At this very time Lavater was crossing the lake of Zurich, in a small vessel, to go from Richtersweile to Oberreid, to visit M. Daniker, a respectable minister who resided there, when so violent a storm arose that the masts and sails were carried away, and the sailors themselves despaired of being able to save the vessel. Lavater suffered all the terrors of approaching death, which appeared to be inevitable. With anxious affection his thoughts recurred to his beloved wife and children, whom he feared he should never again behold in this world, while he prayed fervently to heaven for deliverance; and was delivered, for the ship weathered the tempest, and all on board reached the shore in safety.

We shall here subjoin another anecdote, somewhat similar, relative to professor Sulzer, as related in a letter to a friend, by Mr. Lavater, who was always particularly attentive to such facts as he thought tended to prove immediate supernatural agency, the

reality of presentiment, or powers in human nature unknown to, and unconceived by us.

The professor told him, that in his twenty-second year, he was once suddenly attacked with an extraordinary melancholy and anxiety, without his being able to assign any cause for it from his own situation, with respect to any external circumstances. It seemed to be impressed on his mind, that his future wife at that moment suffered by some severe and dangerous accident, though he then had neither any thought of marrying, nor any knowledge whatever of the person who afterwards became his wife. Ten years after, when he was married, and had almost forgotten this incident, he learned from his wife, that precisely at that time, when she was a girl of only ten years of age, she was nearly killed by a violent fall, from the injurious effects of which she had never entirely recovered.

These extraordinary relations we give as we find them, and leave to our readers to form their own opinion of them, and choose, according to their several preconceived ideas, whether they will ascribe the facts they state to preternatural impulse, to some secret energies of our nature, or to a mere casual coincidence of events. That they were to be attributed to the latter, Lavater certainly did not believe.

In the beginning of 1773, Mr. Lavater lost his mother, and the following year his father, soon after whose death he found his health in so impaired a state, that he made a journey to Ems, near Nassau, to make use of the baths at that place. In this journey he for

the first time saw Göthe, whom he found at Frankfort, and who accompanied him to Ems; he likewise formed a personal acquaintance with Basedow, and several other eminent men, respectable for their learning or their piety.

The numerous opportunities he had of seeing and conversing with a great variety of persons, and examining their characters and dispositions, were particularly favourable to those physiognomonical inquiries to which he appears to have been addicted, in some degree, very early in life; and which, from about the year 1770, to his death, he prosecuted with the greatest ardour, and even enthusiasm. His first production on this subject was a small work, printed at Leipsic; in 1772, entitled, "John Caspar Lavater on Physiognomy." It contains the fundamental principles, and the substance of several of the essays, given in a more ample manner, in his great work, of which the first volume appeared in 1775, under the title of "Physiognomonical Fragments, for the Promotion of the Knowledge and Love of Mankind," and the fourth in 1778.

On the publication of the first volume of this work, M. Zimmermann, the celebrated physician of Hanover, between whom and Lavater many communications had before passed on the subject of physiognomy, wrote him a congratulatory letter, in which he says—"Your penetration appears to me more than human; many of your judgments are divinely true. No book ever made on me a more profound impression; and I certainly consider it as one of the greatest works of

genius and morality that ever appeared. You may rely on my encouragement and support in every possible manner. How happy am I in the friendship of Lavater!"

With respect to the effect that Mr. Lavater's opinions concerning physiognomy had on his general conduct, the following passage from his life by M. Gessner, his son-in-law, who may be supposed to have had many opportunities of forming the judgment he has given, may not be unacceptable to the reader.

"Whoever was intimately acquainted with Lavater must bear testimony with me, that his ideas on the subject of physiognomy tended only to enlarge his benevolence and philanthropy. A hundred times have I been witness, that on account of the advantageous dispositions of mind he perceived in the physiognomy of a person, and of which he discovered the decisive tokens in the firm parts of the countenance, he has entirely disregarded the very unfavourable appearances exhibited by the moveable parts of the same countenance. His esteem for great capacities and talents in the human mind, and his joy at discovering them were unbounded; and he was always willing to overlook defects; at least, he was very seldom heard to speak of them.

"He relied very much on the first impression which the external appearance of any person made on him; and he has often declared that this impression has much less frequently deceived him, than his subsequent reasoning, when its force became weaker.—This kind of intuition certainly cannot be learned. I shall

here give one of the many instances, with which I am acquainted, of the superior degree in which this intuition was possessed by Mr. Lavater.

" A person to whom he was an entire stranger was once announced, and introduced to him as a visitor. The first idea that rose in his mind, the moment he saw him, was, ' This man is a murderer.' He, however, suppressed the thought as unjustifiably severe and hasty, and conversed with the person with his accustomed civility. The cultivated understanding, extensive information, and ease of manner which he discovered in his visitor, inspired him with the highest respect for his intellectual endowments; and his esteem for these, added to the benevolence and candour natural to him, induced him to disregard the unfavourable impression he had received from his first appearance with respect to his moral character. The next day he dined with him by invitation; but soon after it was known that this accomplished gentleman was one of the assassins of the late king of Sweden; and he found it advisable to leave the country as speedily as possible."

In the summer of the year 1777, Lavater received a visit from his friend Zollikofer, whom, on his return, he accompanied a part of the way. They took their road through Waldshut, where the emperor Joseph II. then was, who hearing that Lavater was in the town, sent for him, and held a conversation with him on the subject of physiognomy. Of this conversation, Lavater has himself given the following account.

" It is impossible to describe the gracious manner

in which the emperor advanced forwards to receive me. I must observe, that his countenance, and person, made a very different impression on me, from all the portraits and descriptions of him that I had met with, and the ideas I had formed of him from them. With the utmost condescension and affability, he said to me, with a smile:

" 'Ah! you are a dangerous man! I do not know whether any one ought to suffer himself to be seen by you. You look into the hearts of men. We must be very cautious when we come into your company.'

" 'With permission of your excellence,' answered I, 'I will say there is no honest and good man who need to fear me, if I could really look as deep into the heart as some persons may imagine I can, which I am very far from being able to do. I consider it as my duty, and it is a pleasure to me, to notice rather what is good in my fellow-men than their failings. I am, besides, myself a sinful man, who would not always wish that others should see into my heart, and whom it very ill becomes to be too severe.'

" The emperor appeared perfectly satisfied with my answer. He took me to a window which was open, and with an affable smile continued the conversation.

" 'But can you tell me,' said he, 'how you came to conceive the idea of writing on such a subject?'

" I answered, that I had occasionally drawn portraits, and had observed particularly striking resemblances between corresponding parts and features of the countenance of different persons; as, for example, similar noses distinguished by particular acuteness.

This very naturally led me to inquiries into the resemblance that might be found in their character, dispositions, and intellectual powers, how different soever they might in general be; and I found as evident resemblances in their minds as in the features of their countenances. Thus was I induced to inquire further, till gradually I arrived at the point where I now am.

"The emperor then asked me concerning the ancient authors, who had written on this subject, and what I thought of them.

"I answered that I had read very few of them, but could perceive that the greater part had copied Aristotle, and collected together a great many contradictory assertions. Many of them had treated the science rather with a view to prediction of future events than rational observation; they had said and written more than they saw and felt.

"'And how,' said the emperor, 'have you treated the subject? In what do you differ from your predecessors?'

"'I believe,' said I, 'that I may assert, without incurring the charge of self-sufficiency and arrogance, that, though I am infinitely deficient in what is indispensable to a good physiognomist, I have, in two respects, taken an entirely different course from all my predecessors who are known to me. I merely observe; and assert nothing but from my own observation. I have certainly affirmed much less than the old writers on the subject; but what I have said has been much more precise and defined; and in this science, accuracy and precision are of infinite impor-

tance. The greatest confusion must be introduced into physiognomy, and the science be exposed to the utmost contempt, if those who treat of it express themselves in vague and general terms, and give the same name to dissimilar features, only on account of a general and remote resemblance. Thus, for example, the old authors say generally: High foreheads, and large foreheads, betoken a feeble and slothful man. We certainly find feeble and slothful men, with large and high foreheads; but all large and high foreheads, are not signs of feebleness and sloth. Let us recollect Julius Cæsar. There are such foreheads, which accompany extraordinary penetration, and activity. Such erroneous judgments, can only be avoided, by the most accurate precision. My endeavours have, therefore, been directed to define the peculiarities of each part of the countenance, as accurately as possible, both by delineation and descriptive terms. I likewise believe that I may claim an opinion of my own, or that I have taken a separate and little beaten track, since I have employed my attention more on the firm, defined, and definable parts of the human physiognomy, than on the moveable, momentary, and accidental. The greater part of physiognomists speak only of the passions, or rather of the exterior signs of the passions, and the expression of them in the muscles. But these exterior signs are only transient circumstances which are easily discoverable. It has, therefore, always been much more my object to consider the general and fundamental character of the man, from which, according to the

state of his exterior circumstances and relations, all his passions arise as from a root. I direct my observation more to the basis, and fundamental capability of the man, to the measure of his activity, and passiveness; to his capability to receive, and his power in general; and the expressions of these, I find partly in single features, in the terminations and outlines of the forehead, the nose, the skull, or the bones; and partly in the consonance and harmonic combination of these parts in one whole. Much more difficult to recognise, but, at the same time, much more certain and decisive, are the expressions of the powers of the mind, of the actual and possible activity, and irritability of the man, which are manifested in the countenance at rest.'

"The emperor listened to me with much attention. He seemed to reflect on what I had said, and as it appeared to me, with some surprise. He for an instant turned, with a gracious smile, towards the open window, so that I had, for the first time, a profile view of him. I principally directed my attention to the eyes and nose. This moment of observation, when he did not look at me, was to me particularly valuable.

"'I can readily admit,' said the emperor, 'that much of the power of a man's mind, of his disposition, temperament, and passions, may be discovered from his countenance; but integrity and sincerity—Oh! these are very difficult to discover by the features! With respect to these you must be extremely careful and attentive. There is too much dissimulation in the world.'

" ' There certainly is much,' answered I, ' and, undoubtedly probity is much more difficult to discover than understanding, wit, courage, and temperament. We may assign many outlines and traits of which we can say with certainty, Where these appear in a countenance, there is much understanding. But it is not thus with respect to probity. Notwithstanding this, there are certain measures of power, wisdom, and goodness, which may be combined in such just proportion, that integrity must almost necessarily be the result. Now each of these ingredients, which compose integrity, has its appropriate signs, and their harmonizing may be expressed by the harmony of the features. A great portion of goodness, benevolence, and firmness, which form the basis of probity and integrity, cannot easily be mistaken in a countenance.'

" ' Do you not find,' said the emperor, who made several judicious objections, and heard my answers with attention; ' do you not find, that character in the female sex is much more difficult to ascertain, and, in fact, that there is much less of peculiar character in that sex than in the male?'

" ' In certain respects,' replied I, ' I must answer in the affirmative; but in others in the negative.'

" He smiled sarcastically, and with the significant air of a man of experience—' Women' said he, ' are governed by men, and apt at imitation. They have no character of their own, and assume any that they choose. Their character is that of the man whom, for the time, they wish to please. They perhaps meet with one who is serious, sedate, and prudent, and

who in some particular or other pleases them—immediately they are sedate and serious—soon after another comes, who is gay and lively; and as they have not attracted the notice of the former, they now become lively and gay, merely to please their new associate. What then is their character? Who can ascertain their disposition from their countenance? The physiognomist may study then a long time, and when he thinks he has obtained certainty, on a sudden they are totally changed.'

"'I admit,' answered I, 'that these remarks of your excellence are, in general, well founded, and that it is, to a certain degree, undoubtedly true, that women are what they are only through men; or, rather, that they assume, in the presence of men, the character which they think most proper to be assumed; yet at the same time there are certain firm, unchangeable, undisguiseable features, tokens of the internal basis of their character, in which the physiognomist will not easily be deceived. It indeed cannot be denied, that as their physiognomy is less bony, less projecting, less strongly delineated, it is not so easily to be defined, as that of strongly-formed, firm-boned men. But if we always, in the first place, direct our attention to the sum of receptibility and power, and the basis of their character, to the grand outline and form of the countenance, we shall not greatly err. It can never be sufficiently repeated, that there is so much in every human countenance that is independent of all the arts of dissimulation, that we ought not to fear those arts. Only the moveable features are

within the influence of dissimulation; the real countenance, or the basis of those features, is beyond its power.'

"'But consider,' said the emperor, 'should you be able to assign precise principles, and your observation become a certain and attainable science, what a revolution you must produce in the world. All men would view each other with very different eyes.'

"'I confess,' replied I, 'that my head frequently turns giddy, only at the thought of all the changes which physiognomy might produce in the mass of the human race—but it will produce no such changes.'"

The account given by Mr. Lavater of his conversation with the emperor Joseph, contains some other particulars of less importance; but the above extract, as it serves to elucidate his ideas and opinions on the subject of physiognomy, will no doubt be most acceptable to the reader.

The sentiments of Lavater on the subject of physiognomy have frequently been misrepresented, with a view to render him ridiculous, or from still baser motives; and even judgments on portraits have been ascribed to him, which he never gave. About the year 1783, some time after his great work on physiognomy had been translated into Dutch, he received a letter from the Hague, informing him that a very unwarrantable liberty had been taken with his name by a shameless libeller, who had asserted, in some fugitive publication, that the *silhouette*, or shade of a respectable person, who held a public employment of importance, had been sent to him, and that he gave on

it the following judgment—"Lorsque j'envisageois la tête que vous m'avez envoyée, je demeurai pour un moment muet d'etonnement de voir çidevant mes yeux l'ambition telle que je me l'a suis tousjours representée sous une forme humaine—la hardiesse, l'esprit de sedition, la despotisme me frappèrent comme autant de coups de foudre, lancés contre le genre humain par ce monstre. La vengeance, le trahison, l'emeute, viola ce que sa bouche semble exhaler."*

"Whoever," said Lavater, in his answer to this letter, "is in the least acquainted with me, either personally or by my writings, must know that a judgment so severe, malignant, and so entirely destitute of all love for *human* nature, could never proceed from my heart, my lips, or my pen; and that I avoid and abhor every thing that can cause or promote dissension and enmity. But to those who have no knowledge of me, I must calmly and solemnly declare, before the Omniscient who shall judge me, that the opinion in question was not given by me, either in whole or in part; either immediately or mediately, but has been imprudently ascribed to me with a total disregard to all morality and all truth."

It appeared to be of the more importance to insert the above anecdote, as the reader may possibly recol-

* When I looked on the head which you have sent to me, I remained for some moments mute with astonishment, at seeing thus before my eyes ambition, such as I have always represented it to myself, under a human form—audacity, the spirit of sedition and despotism, transfixed me like so many thunderbolts launched against the human race by this monster. His mouth seemed to exhale vengeance, treason, and popular tumult.

lect other opinions reported to have been given by Lavater on the portraits of distinguished persons, which there is every reason to believe are equally destitute of foundation.

Before we quit the subject of Mr. Lavater's physiognomonical opinions and writings, it will be proper to notice the work, of which a translation is presented to the public in these volumes.* We shall, therefore, subjoin the account of the publication of this edition as it stands in the "Life of Lavater," by Mr. Gessner, his son-in-law, who may be supposed to have been well acquainted with the real opinions of a person so nearly related to him on this, as well as other subjects; and as it may serve for a sufficient answer to some remarks which have been made relative to it, and in which even the character of Mr. Armbruster, the editor, has not been spared. "In 1783, Mr. Armbruster, at the instance of Mr Lavater, prepared and published an octavo edition of the great work on physiognomy, reduced to a smaller form; but with respect to whatever is essential, a complete and perfect work. This edition Mr. Lavater himself very carefully revised, which revision is certified under his own hand at the end of the volume; it is illustrated with a great number of plates; and it was Mr. Lavater's avowed opinion that this work, which is sold for nearly the tenth part of the price of the large edition, contains completely all that is essential in the latter."†

* Formerly comprised in three volumes royal octavo, price four guineas, from which the present edition is printed.

† Johann Kaspar Lavaters Lebensbeschreibung von seinesm Tochtermann Georg Gessner. Vol. II. p. 334.

In the year 1772, Lavater published his "Sermons on the History of Joseph." which, even in the opinion of those who were not accustomed to judge very favourably of him and his works, had distinguished merit. In the following year appeared his "Sermons for Festival Days;" and between 1773 and 1777, several single sermons, among others one entitled, "The Unparalleled Criminal, and his Fate:" which latter he preached, in consequence of the following very extraordinary incident.

On the 13th of September, 1776, a prayer day was observed at Zurich, on which occasion the sacrament is always administered. When the wine was presented to the communicants, many of them observed that it appeared very thick and dirty. Several did not taste it, but those who did were soon after taken extremely ill. This, as may be supposed, excited the greatest alarm; some physicians and chemists, who were directed to examine the cans and cups, declared that poison had actually been mixed with the wine. The strictest inquiries were made to discover the author of so horrid a deed, but in vain; the persons who had the care of the church were all found to be innocent. The magistrates omitted no means that might lead to the detection of the perpetrators of an act of such enormity. It was recommended to the ministers of the different churches to make this atrocious deed the subject of their sermons; and Lavater inveighed with all that ardour and zeal which might be expected from him, against this *unparalleled criminal*, who however was never discovered, and per-

haps never existed; for it became afterwards an almost general opinion, that all that had happened was merely to be attributed to carelessness and uncleanliness.

In 1775, Mr. Lavater was chosen pastor, or first preacher, to the orphan-house, where he was deacon or second preacher; and, in 1778, deacon of the church of St. Peter in Zurich, of which he was afterwards (in 1786) unanimously chosen pastor on the death of his colleague, M. Freytag.

In the summer of 1778, in a journey which he made to Augsburg, he for the first time had a personal interview with Gassner, a catholic priest, who some years before had greatly excited his attention, and furnished the subject of several letters, which passed between him and various persons, by some extraordinary cures he was said to have wrought by prayer, and a kind of religious exorcism. These inquiries of Lavater afforded his enemies an opportunity to charge him with credulity and superstition. But as he always avowed his belief, that extraordinary powers would accompany, and preternatural effects be produced by, an extraordinary degree of faith, he could not be censured for a candid and impartial inquiry into accounts, the truth of which was vouched to him by persons in whose understanding and integrity he believed that he might confide. The apparent strength of this evidence will appear from the following facts.

About the end of August, 1774, Doctor Hotze, of Richtersweil, communicated to his friend Lavater a

letter which he had received from Doctor Harscher, at Constance, which contained this account of Gassner—"Joseph Gassner, a man of much piety, humility, and virtue, had in his youth studied medicine at Inspruck; he afterwards became a secular priest; he was at this time attacked with severe pains in the head, as often as he read mass. He had recourse to the advice of the ablest physicians, but without obtaining any relief. In the mean time he frequently read books that treated on the subject of exorcism, and made the first trial on himself. From that moment his pains in the head left him, and he then prayed to God that he would bestow on him the power of extending the same aid to his fellow-men. I laughed at all this when I first heard it, and thought it an old woman's tale. The bishop sent for him to Morspurg, where were two sisters from Munsterlingen, extremely ill; these he healed in the name of Jesus, and they are restored to perfect health. I come here several times in a week, but could not be convinced till I had myself twice spoken to the father. I behold wonderful and powerful cures, far exceeding our art—his expression is, 'I conjure thee in the most Holy Name of Jesus;' and then follow effects which overwhelm me with awe."

This relation will no doubt appear to the reader not a little extravagant; but Lavater, whose particular opinions predisposed him to receive it favourably, at least to examine impartially into the facts stated in it, reasoned thus—"This letter" (these are his own words) "comes to me from a person who has always

been represented to me as a man of understanding and integrity; from Hotze, from a physician who saw both these women in their diseased state, and when restored to health; who has himself conversed with Gassner, and witnessed, as he says, the wonders he has wrought. The progress of his faith is related in this letter, in a manner that, admitting it to be true, cannot be more natural. He suffers pains, he seeks aid from men, and finds it not; he reads, as might be expected from a catholic priest, books on the subject of exorcism; the idea occurs to him that his sudden, painful, and incurable head-ache, attacking him only at certain times, may be the buffeting of Satan, and he has recourse to the means, which to a Christian, a catholic, and a priest, must be the most natural—to the power of the name of Jesus as a protection against his malady. He makes trial of this power, and his malady leaves him; he wishes to extend the benefit of this power to other sufferers; he prays to God, and receives that for which he prayed. Can any more natural, just, and Christian progress of faith and love be imagined than this?"

Lavater made all the inquiries in his power to satisfy himself whether the facts stated in this letter were true or false, or the deceptions of an impostor. He entered into a correspondence with Hotze, as also with the physicians Harscher, and Ehrhard of Memmingen, who averred that they had witnessed similar cures—"Our patients," said they, "have been healed by Gassner; we saw them, are convinced they were sick, and are now in perfect health. We can, if you re-

quest it, send you numerous, well-attested cases of contractions and epilepsies, which have been cured by him, and in which the patient has never suffered a relapse."—The celebrated Zimmermann, of Hanover, communicated to him a letter from M. Wolter, privy counsellor and personal physician to the elector of Bavaria. From this letter the following is an extract.

"I send you the account, which I have drawn up for their Serene Highnesses, of the effects produced by the priest Gassner on my own daughter, the baroness of Erdt, which, as you observe, I could not have believed, had I not seen them with my eyes, and, as I may say, touched them with my hands. Of these truly extraordinary facts; with respect at least to their historical certainty, I am perfectly assured; though in what manner they are to be explained, I am still doubtful, and must defer my judgment. I presented to Gassner my daughter, a woman of understanding and resolution, who was troubled with rheumatic pains in her head. He made her kneel before him, and having placed his hands on her forehead and the back part of her head, repeated some prayers in a low voice, after which he directed her to stand up, and began his exorcisms in this manner—"I command thee in the name of Jesus to fall into frenzy and convulsion of the head, without any other part of thy body being affected; at the same moment nature obeyed, and the patient uttered the most frantic expressions; but at the instant he pronounced the words —'Let it cease'—she immediately was restored to her natural state, without recollecting any thing of what

had passed. He repeated similar and various commands, and, at length, laid his hands on her head, prayed, and gave her the blessing, and she is now free from the slightest trace of her disorder, from which, before, she almost continually suffered, in a greater or less degree."—M. Wolter afterwards adduces a number of similar facts, of which he had been an eye witness, and mentions the cases of forty-two persons of his acquaintance, who had received relief from Gassner.—" My opinion," says he, at the conclusion of his letter, " and my answer to the objections of all unbelievers is—go and see."

Lavater, however, whatever his wishes might be to find confirmed, by incontestible facts, an opinion which he had openly avowed, and which had procured him much ridicule and harsh animadversion, appears still to have entertained many doubts. He wrote to Doctor Wolter, inquiring whether he had observed any appearance of cunning or trick in Gassner; whether the extraordinary ceremonies he used did not seem rather of the nature of the latter than merely intended to strengthen the faith of the patient and of the bystanders. He likewise wrote to Doctor Semler, who was an avowed infidel with respect to powers of this kind, requesting that he would make inquiries. " Your unsuspected integrity," says he, " your great learning, the proofs you have given of an accurate understanding, and especially the frankness with which you deliver your opinion, have inspired me with the highest esteem for you, notwithstanding there are many things which I dis-

approve in your writings. Whether the facts attributed to Gassner be true or false, you will admit, I am persuaded, that it is of the greatest importance to make inquiry concerning them. I wish to commit to you this inquiry. These miracles, if they are true, must be capable of abiding the examination of a man who has publicly disputed the reality of possessions by the devil. I can confide in your penetration to discover deceit and imposture, if any exist in this case, and in your integrity to declare the truth, if you are convinced of it, even though this truth shall prove that you have long embraced and defended error. You will, perhaps, say, it is credulity on my part to suppose these relations may be true, or that I would endeavour to circulate them, from a fondness for my own opinion concerning the universality of the efficacy of faith and prayer. But the numerous attestations of eye and ear-witnesses, which now lie before me, must sufficiently vindicate me from the charge of credulity. And how can I act with more propriety than by committing this inquiry, with the numerous notices which I daily receive, to the examination of a man who, on this subject, thinks so differently from myself; to a philosopher who is the professed antagonist of demonology. Were not truth alone my object, I should not thus make a reference to the judgment of an adversary who, in my opinion, has shown that he entertains the most deep-rooted prejudices against all such appearances."

Semler was much gratified by the confidential application of Lavater. In his answer he did not deny

the facts, though at the same time he did not hesitate to declare, that he believed that they were to be explained by natural causes, or that some deceit would be found in them. "Such deceit," answered Lavater, in a second letter, "must be most diabolical, or we have here the power of God in earthen vessels. Here is the evangelical power of faith, so far as the testimony of eye witnesses, and of the persons on whom the cures were wrought, is to be regarded." The letters which passed between Lavater and Semler on this subject, were published in 1776, under the title, "A Collection of Letters and Extracts, relative to the Exorcisms of Gassner, with Remarks by Semler."

In 1778, as has been before observed, Lavater had an interview with Gassner, in which he frankly confessed that he had made no favourable impression on his understanding or his heart. He witnessed none of his cures, exorcisms, nor any extraordinary effects produced by him. He admitted that he believed him to be sincere, according to his ideas and doctrine, but he found him destitute of spirit and feeling. This opinion he did not hesitate to avow to all his friends, and it became more public than he had, perhaps, wished. He, in consequence, soon after, received a letter from Gassner, complaining of the harsh judgment he had passed on him. To this letter Lavater returned an answer, the following extract from which will serve to elucidate his real opinion on this subject.

"Though during my stay with you I had not the good fortune to witness any decisive proofs of your *summum imperium in nervos* (powerful influence on

the nerves)—if you will not take offence at this expression, which I cursorily, and without any ill intention, made use of to a philosophical physician—I was yet satisfactorily convinced of your sincerity and integrity. Your system appears to me, as I have not hesitated publicly to declare, perfectly consonant with itself; and among all the hypotheses offered to explain the effects produced, I consider yours as the most probable, viz.—that all transient evils proceed from Satan, or, at least, are under his immediate influence. Far be it from me to deny the existence and the fearful action of the kingdom of Satan: to deny this, would, in my opinion, be to deny the divinity of the holy scriptures.—What I consider as agreeable to the scriptures, I believe to be true; and what I believe to be true, I avow on every occasion, though I know that I shall be ridiculed for it as a fanatic and an enthusiast. I must, at the same time, as freely declare that, however probable your manner of explanation appears to me, I can consider it only as an hypothesis.

"Admitting that I may have said or written to a person accustomed to philosophical inquiry—'Gassner is a simple monk,'—this expression, considered as it is connected with all that I have besides said and written, will only signify—'Do not suspect any deceit in Gassner; any cunningly-devised plan. You will find him too simple a man to be capable of acting an assumed part.'—I will likewise not deny, that, though I believe you to be pious and sincere, I did not find in you that superior degree of piety, and of the spirit of Christianity, which I expected from a

man of your power; though, I am sincerely convinced your piety may put mine to shame.—It is not possible, however, to overcome my doubts.—Tell me, therefore, what I shall do to obviate the ill impression which my misunderstood judgment concerning you—made public without my knowledge, and against my wish—may in any manner occasion to the disadvantage of truth. If you think proper to communicate this letter to any person, you are at full liberty so to do; and if you can doubt my sincerity, I am willing to submit my heart, my opinion and conduct, with respect to you, to the examination of the whole world. I know that I do not shun the truth."

The following passage of the journal of Lavater, written after he had seen Gassner, may still further explain his opinion on this subject, and is very expressive of his peculiar ideas in general.

"Though," says he, speaking of Gassner, "I saw no effects produced by him, similar to those of which I had heard and read so much, and which it is impossible should be mere fictions, I am almost as much disposed to believe in the possibility of this power of action, of man upon man, as if I had myself been an eye-witness of every thing that is asserted to have been done; and I think I am authorized to conjecture, that this power which resides in all men, as the image of God, is a magical power of the mind over the bodies and powers of the corporeal world, which may continually become more perfect, and by faith in the humanity of Christ, be advanced and matured to the highest and most perfect power."

It will not, perhaps, excite surprise, after what has been said of the avowed opinion of Lavater on the subject of miraculous powers, and his correspondence with Gassner, that reports were circulated, that he was secretly a catholic, and that he and his whole family had formally, though privately, gone over to the catholic communion.—In fact, many pious catholics, whose friendship he greatly esteemed, believing him to be well-disposed towards their religion, in some points of importance, exerted all their powers of persuasion to complete his conversion; and he received many letters, inviting him to enter the pale of that church, from which the writers conceived him not to be very far removed. Not only his declared belief, that the power of working miracles must continue in the church, encouraged this idea; but it was even supposed, though certainly very absurdly, that his physiognomonical inquiries, andhis disquisitions, in his large work on that subject, on the form and features given by painters to Christ—whom he conceived must have the most perfect human form, as the expression of his internal virtues and powers—had disposed him to the reverence of images, or at least to an admission of their utility. But Lavater, in reality, held opinions very different from those of the catholic church, with regard to several of the most essential doctrines of the latter, particularly that of the sacrament; to which should, perhaps, be added his extensive charity towards all other Christians, however they might differ from him with respect to creeds and ceremonies.—Yet this same charity, by

permitting him to cultivate the most intimate and friendly connexions with many respectable and learned men of the catholic church, furnished one of the grounds of suspicion, that he was himself a secret catholic.

We have seen above, that Lavater was inclined to attribute the extraordinary cures, said to have been performed by Gassner, rather to natural than to divine and preternatural powers. He certainly was at all times much disposed to believe in occult and secret energies of nature, and eagerly inquired into all cases of this kind of which he received any accounts, and with respect to which he appears sometimes to have been too liable to imposition. To this is to be attributed the favourable opinion he expressed of the celebrated impostor Cagliostro, of which his enemies took advantage to report that there was a connexion between them.—In June 1783, on a journey which he made with his son to Ofenbach, he met with Cagliostro at Strasburgh, and so much was said of the interviews he had with him, that he found it necessary, in justification of himself, to give some account to his friends of his conferences with him, and his opinion of him, in which we shall find the same frank and undisguised avowal of what he really thought, which distinguished and reflected honour on Lavater on every occasion.

"I have seen this man," says he, "three or four times; I have consulted him on the cases of some sick persons, and passed with him some few hours, for the most part in company with other persons, and not more than a single hour with him alone. He has

communicated to me his theory of certain occult sciences, as they are called. I have observed him as carefully as possible; put to him questions which were not answered, and received from him promises which were not fulfilled. Since that time we have been perfect strangers to each other; never was there the least kind of intimacy or particular connexion between us: this my friends may securely assert on every occasion.—No persons could hold opinions more diametrically opposite to each other than he and I, on many subjects which I esteem most essential and most sacred. We had once a very violent altercation in consequence of my contradicting him, and declaring my doubts of some of his positions, which I thought I ought not to admit. So long as he retains his forehead and I have mine, we shall never, here below, be confidential friends; how frequently soever the most credulous of all the credulous may represent us as closely connected. Notwithstanding this declaration, far be it from me, in compliance with the self-sufficient and hastily-judging genius of the age, to conceal that I have to thank him for various important services; and that—partly on account of his conformation, and partly in consequence of the faith which one of my most discerning and sincere friends declared, with praiseworthy constancy, even during his misfortunes, that he reposed in him—I consider him as a man in comparison with whom hundreds who ridicule him without having seen him, appear to be mere children. I believe that nature produces a form like his only once in a century, and I could weep blood to

think that so rare a production of nature should, by the many objections he has furnished against himself, be partly so much misconceived; and, partly, by so many harshnesses and crudities, have given just cause for offence. Yet truth will continue truth how much soever it may be sneered at or reviled by the above-mentioned genius of the age; and I declare it is the truth, that he cured, among others, at my instance, with indescribable exertion and attention, the wife of my friend, of a malady till then incurable, and which to form an idea of must have been seen—'Inscitiæ commenta delet dies; veritatis judicia confirmat.'"*

In the summer of 1783, many persons of the first distinction visited Lavater at Zurich, induced by the celebrity he had acquired by his writings, and the high esteem in which he was held by all who knew him for his unaffected piety and active benevolence. Among these were the Prince and Princess of Dessau; the Margrave of Baden, with the Hereditary Prince and Princess; the Duke of Wurtemberg; the Prince and Princess of Rohan; the Countess of Stolberg, and the Countess Julia Reventlow. To these illustrious visitors he behaved with the respect which their rank claimed, but at the same time with a frankness and sincerity very distant from that obsequiousness and flattery which is incompatible with the character of a Christian. In 1785, he likewise received a visit from Count Reuss, who, with his lady, remained with him at Zurich several days, after which they proceeded

* Time destroys the pretensions of ignorance, but confirms the truth

by way of Lucerne to Geneva, to which city, on their invitation, Lavater accompanied them.

At Geneva he first became acquainted with what is called Animal Magnetism, which began about that time to excite general attention. It may readily be supposed that Lavater made the extraordinary effects, said to be produced by this new art, the object of his industrious inquiry. The testimonies produced of the reality of these effects, appeared to him sufficient to demand his belief; and he acquired sufficient skill in the art to make a trial of its efficacy for the removal of some complaints with which Mrs. Lavater had for a long time been affected, and which he conceived to be of a nature particularly suitable to be acted upon by this new mode of treatment. He found, we are told, all the appearances follow which he had been taught to expect, and such success removed every doubt with respect to the general principle. His opinion on this subject will, however, be given with most propriety in his own words, as contained in some letters written by him to different persons about that time.

"I do not," says he, "believe in the whole system of Mesmer, though I do not permit myself hastily, and without examination, to condemn a man to whom Providence appears to have intrusted a secret of nature. I do not, I repeat, believe in his whole system; but I believe what I have been assured of by the most respectable witnesses, and what I have repeatedly seen with my own eyes. My brother, a very intelligent physician, who has the rare gift of uniting in himself

two qualities, each of which are extremely rare, that of being able strongly to doubt, and that of firmly believing, has a hundred times seen with his own eyes, what any other person may every day see, that there is a power in man which, by a certain kind of motion, may pass into others, and produce the most striking and determinate effects. I believe that many persons of delicate sensibility, especially when they suffer from nervous complaints, may, by that operation which, I know not with what propriety, is called magnetization, be thrown into a divinatory sleep, in which, according to the frame of their organization, their character, and their circumstances in life, they may have much more just perceptions than they could have had waking, and frequently discern and indicate with the most punctual accuracy, things which have relation to themselves, and the circumstances of their health. I cannot be more convinced that I exist, than that I have, by this operation, relieved, in the most evident manner, the bodily infirmities of my wife; and that, on any new attack, I am able to afford her the same relief. Whether the world ridicule or pity my weakness, its pity or its ridicule will not have the least effect on me: I know what I know, and see what I see, whether what I affirm be believed or not. I disregard whether it be imagination or reality. If by imagination I am restored to health, I will prefer that beneficial imagination to the reality which renders me again diseased."

"One word more with respect to magnetism: I

consider it as a method of cure easily to be profaned, sometimes very dangerous, at all times difficult of application, not to be applied without medical caution, by no means universal in its effects, and which has been too much extolled by some, and too much degraded and decried by others."

The sentiments on this subject, which Lavater expressed in conversation and letters to different persons, excited the surprise of many of his friends, and drew on him from them some remonstrances, and cautions against too great credulity; but whenever, in the course of his inquiries, he imagined that he met with facts that demanded his assent, nothing could restrain him from frankly declaring the impression they made on him, and exhibiting his ideas and his heart without disguise.

In 1782, the Grand Duke of Russia (afterwards the Emperor Paul I.) with his consort, the Grand Duchess, being at Mompelgard, came to Zurich to see Lavater. They sent for him, and he remained some hours in their company, during which the conversation principally turned on physiognomy. He afterwards accompanied them to the celebrated fall of the Rhine at Schaffhausen, and experienced from his illustrious visitors the utmost attention and condescension.

Between the years 1782 and 1786, he published his "Jesus Messias, or the Gospel History, and the History of the Apostles, in Cantos," a poem in four volumes, which appeared successively; and between 1782 and 1785, his "Pontius Pilate, or the Bible in

miniature, and man at full length," in four volumes, likewise published successively. This latter production he appears to have considered as containing the most exact transcript of his character and sentiments. " It is," he says, " so written as to procure itself many violent enemies, and few ardent friends. It is the exact impression of my mind and heart, and is, as it were, my other self. He that hates this book must hate me, and he that loves this book must love me. He who can only half approve it, can only half approve my mind and heart, he whom it entirely pleases, must be my sincere and ardent friend."

About the same time, or somewhat earlier, his " Sermons on the Existence and Power of the Devil," made their appearance, but without his knowledge or consent, and he was much displeased at the manner in which they were given to the public. His enemies found in them matter for new animadversions on his opinions and enthusiasm.

In 1785, he published a series of " Sermons on the Epistle of Paul to Philemon;" as also a small work, entitled " Solomon, or the Lessons of Wisdom," which he dedicated to the Hereditary Prince Frederic of Anhalt Dessau. In the following year appeared his " Nathaniel, or the Divinity of Christianity, certain as indemonstrable; for Nathaniels, that is, for those who possess the sincere, tranquil, guileless sense of truth." The title of this work again furnished his adversaries with a pretext for clamour and censure, on account of the expression *indemonstrable* divinity of Chris-

tianity; but his meaning evidently was, that it did not require demonstration, or that it was incapable of demonstration, because self-evident, like a mathematical axiom.

In the year 1787, Prince Edward of England (now the Duke of Kent) passing through Zurich, made a visit to Lavater, and in the interview he had with him, expressed the wish of his royal mother, our illustrious and amiable Queen, to possess something in his handwriting. Lavater complied with the request with which he was honoured, by writing some reflections, which he entitled, "A Word on the Human Heart," and which gave him the first idea of his poem, "The Human Heart," which he printed in 1790, and styles, in the preface, the favourite child of his heart.

In 1787, he published his "Miscellaneous Unphysiognomonical Rules, for the Knowledge of Ourselves and Man in general;" and in 1790, his "Manual Library for Friends;" of which, during four successive years, he published annually six volumes in duodecimo, and in the first of these inserted the abovementioned poem, "The Human Heart."

In 1793, he made a journey to Copenhagen, in compliance with an invitation from the late Danish Minister, Count Bernstorf, who had offered to present him with the expenses of his journey, that he might have an opportunity to converse with a person whose writings he admired, and of whose sincerity and piety he was perfectly convinced. Lavater accepted the invitation, and set out for Copenhagen, accompanied

by his son and eldest daughter. In the course of his journey he had interviews with many learned and religious men with whom he was before only acquainted by epistolary correspondence; and when he arrived at the capital of Denmark, or rather at Bernsdorf, the seat of the minister, he found himself, as he assures us, equally delighted and edified with the profound sense, the sincere love of truth, and unaffected piety of that great statesman, who retired as often as possible from the tumult of public business—which he conducted with the purest views to the good of his country, superior at once both to ambitious and to sordid motives—to devote his time to meditation on the great truths of Christianity, the practice of its important duties, and the enjoyment of domestic happiness with his amiable lady. The Hereditary Prince of Denmark and his illustrious consort, likewise, honoured our traveller, during his stay in Copenhagen, with many marks of their attention and esteem.

On his return to Switzerland, he published an account of his journey, but, as the title imported, "only for friends," of which, however, the first part only appeared. This journal, probably by some singularities from which his writings were seldom entirely free, afforded an opportunity to his adversaries to exercise their talents for ridicule in a kind of satirical parody on it, entitled, a "Journey to Fritzlar."

We are now arrived at that period of the life of Lavater, when his love of his country shone as con-

spicuous as his sincere piety and active benevolence had before been displayed on every occasion. The French revolution at its commencement excited in him the warmest sentiments of approbation; he imagined that he saw in it the energies of the human mind burst forth with new and indescribable energy. He exulted in the idea that a great nation had shaken off the shackles of slavery, and asserted the dignity of human nature. His friends, many of them, smiled at his enthusiasm, and ventured to predict that numerous evils, as yet unforeseen, would but too soon prove the consequences of so hasty and ill-digested a reformation.—Pfenninger, his colleague as assistant preacher to the congregation of St. Peter's, was among the foremost of those whose fears were justified by the event; but Lavater, judging of mankind by his own conscious integrity, could not be induced to suspect evil till he beheld it in effects no longer to be denied.

But when the leaders of the popular frenzy proceeded to insult and degrade the monarch, and to disregard equally every principle of morality and religion, Lavater, faithful to his genuine principles, stood forth the champion of rational government, and Christianity. In a sermon preached by him on the 28th of October, 1792, he thus exclaimed:

"O France! France! example without example, dost thou not warn us, dost thou not teach us to what a state of brutal degradation a nation sinks, which, imagining itself to have attained the summit of illu-

mination, makes its sport of oaths, conscience and religion?

"O France! France! banish all thy priests, destroy or sell thy temples, change thy Christian festivals into empty spectacles, and thy holy altars into altars of liberty; consider whether the word providence shall any longer be tolerated, and preach from thy few remaining pulpits the religion of the Epicureans—'let us eat and drink, for to-morrow we die;'—and then let us see what will be thy ultimate fate. Oh! let us open our eyes while it is yet in our power to open them; and let irreligion, the parent of every thing abominable, be to us an abomination. Let religion, which produces good order, and happiness, and virtue, and whatever is excellent or praiseworthy, be to us sacred. Every evil is the offspring of irreligion; and all that is salutary and beneficial, of religion. Oh! may the purest religion live in us, suffer in us, work in us!"

During all the commotions which distracted Switzerland, till it finally sunk under the power of the French, Lavater expressed his sentiments with equal sincerity and freedom; and when the invaders of his country exercised their remorseless rapacity on the oppressed Swiss, he alone had the courage to remonstrate against their extortion. In May, 1798, when Switzerland was in fact subjugated by the French arms, and ravaged without mercy by the mercenary generals and officers of the republic, he wrote, and transmitted to the director Rewbel, his "Word of a

Free Switzer to the Great Nation," which, when it became public, drew the attention and applause of all Europe to the courage and integrity of the writer. The following extracts from this address will show the honest boldness with which he could write to the formidable despots of those times, though he well knew his personal liberty, and even his life, was in their power:

"It is a law engraven in the breast of every man, as ancient as the world, and as sacred as humanity itself—'What thou wilt not that others should do unto thee, that do not thou unto them.'—No power can annihilate this law. A hundred thousand armed men cannot make that just which is unjust. France has no right, but the tyrannical right of the strongest, to enter Switzerland, as she says, to overthrow the aristocracy. That the aristocracy is overthrown, may be a great happiness, and may fulfil the wishes of many honest and worthy persons; but when a high-way-robber murders a man who is an oppressor, is he on that account less a robber? The French entered Switzerland as robbers and tyrants; they made war against a country which had never done them injury. As robbers they seized treasures to which they could invent no claim. They deprived Helvetia of all its real strength; and when they, as they said, made it free, took from it every means of maintaining its liberty."

The whole is in a similar strain, and he thus concludes:

"Great nation, which hast not thy equal, render not thyself contemptible to all posterity; make recompense for the enormous acts of injustice thou hast committed; be no longer the scourge of nations, the tyrant over mankind, the enslaver of the free; be no longer the oppressor of Helvetia, the ravager of Zurich; be what thou wouldest be thought, the deliverer, the benefactress, the friend—and then queen of our hearts."

The directory published an answer to this address, to which Lavater replied; but as if over-awed by his courage in the just cause of his injured country, they did not proceed to take revenge by any attack on his person.

On the second of April of the following year, the French, continuing to exercise the arbitrary power they had usurped in Switzerland, by means of the directory and authorities they had set up, seized on ten of the most respectable citizens of Zurich. and ordered that they should be *deported*, or banished from the city, on an alleged suspicion that they maintained a correspondence with the Emperor. On this occasion, Lavater exhibited the same courage and real patriotism, and remonstrated with those in power against this flagrant violation of the new constitution they had so lately established—"The directory," said he, in a conference he had with the Statthalter of Zurich, citizen Pfenninger, "has no power in any case arbitrarily to set aside the constitution. To disregard precise and fundamental laws is the beginning, the

middle, and end of all despotism. Why is not an examination, a trial allowed? this is required by the constitution. Such conduct is an irretrievable attack on general security, which ought to be the great object of every government."

On the following Sunday he addressed his congregation on the circumstances of the times, preaching from Romans xiii. 1—4. "Let every soul be subject to the higher powers," &c. "Can any thing be imagined," said he, towards the conclusion of his sermon, "more shameful and degrading to a government, more dishonourable to the names of justice and liberty, than that the innocent should be treated like the guilty; the righteous like the wicked; those who honour and submit to the powers in authority over them, like those who rise up in rebellion against them? When those who do good must fear because they do good, who will not shudder, who will not exclaim,—Accursed be that policy which will do evil that good may come of it."

He now expected every day to share the fate of those whose cause he had ventured with so much boldness to defend; but he was left entirely unmolested till about the middle of May, when, in consequence of the increase of the rheumatic complaints, under which he had long laboured, he was advised by his physicians to try the efficacy of the warm baths at Baden; to which place he accordingly repaired. On the second day after his arrival there, three municipal officers entered his apartment early in the morning,

and informed him that they were directed, and authorized to seize and seal up all his papers, and to convey him to Basle, where he was to remain during the pleasure of the Helvetic directory. His house at Zurich was searched, and the private letters he had received from his friends, and the copies of those he had written to them, which could be found, taken away at the same time. Lavater submitted, and calmly requested the emissaries of government to fulfil their commission. He, however, wrote at the same time a spirited letter to the Helvetic directory, demanding an immediate hearing, and if found innocent, which he was conscious he must be were justice regarded, to be permitted to return to his family and congregation. His boldness, and the esteem in which he was universally held, probably induced the directory to comply with his request, and the next day after his arrival at Basle, he was admitted to a hearing. It appeared from the questions put to him, that a letter to one of his friends that had been intercepted, and which contained some expressions, which not being understood by the examiners, were considered as furnishing grounds of suspicion that he was engaged in some intrigue with their enemies, had been the principal cause of his arrest. He was asked, who the person was, concerning whom he inquired of his friend, of what nation he was, and where he would first open his shop, and take up his residence?

Lavater replied, that this expression had reference to a theological subject; *viz.* the coming of antichrist,

of whom his friend had written in a preceding letter, that he believed he would soon appear.

In this letter there was also the following passage :—

" I am very sorry for what you say of I. K. L., but it is very probably the truth." He was, therefore, asked what the letters I. K. L. signified ?

" Those letters," answered he, " are the initials of my name,—John Kaspar Lavater; my friend had written to me that I should suffer persecution, though it would not be of long duration; and that it was to no purpose I expressed myself with such freedom against certain abuses."

In the same letter, he had likewise said—" the Empress of Russia owes a hundred new louis d'ors to a certain friend. The communication by post is now at an end through Germany, and he wishes to know whether you can give him any advice how to obviate this embarrassment."

This passage, as may be supposed, was considered as extremely suspicious. Lavater, however, explained it, by declaring that he himself was the friend alluded to : that a part of his Physiognomonical Cabinet had been purchased by the Empress of Russia, who was to remit him for it a hundred louis d'ors, and he only meant to inquire in what manner he might receive the money.

This explanation might not, perhaps, have removed the suspicions of his judges, had it not been that about the same time, a letter addressed to him by

Baron Nicolai, the private secretary to the Empress of Russia, had been intercepted, which being candidly referred to by the Statthalter, was found to confirm the statement of Lavater, in so satisfactory a manner, that no doubt of its truth could be entertained.

The hearing was, however, adjourned, and was not continued, or rather he was not examined a second time, till about a week afterwards. At this examination, he was informed, that as he said, when before questioned relative to a certain person referred to in his letter, that he meant by him antichrist, he was now required to say what he understood by antichrist?

To this question Lavater replied:—"I have long understood, as the writings I have published will show, by antichrist, an openly daring, most irreligious despot, who will raise himself by political and magical power to be universal monarch of the world, and tyrant over the consciences of men; who will tread under foot all justice, truth, morality, and religion; and who will, especially, persecute in the most cruel manner, all who honour the name of Christ."

He was then asked whether he considered the appearance of antichrist as near, or still at a distance?

To this he answered with that frankness and courage which procured him the respect even of his enemies, "I believe it to be very near, and I believe that I see the forerunner of antichrist in the irreligious sentiments and acts of the French nation. Never since the foundation of Christianity has any Christian

nation acted so notoriously contrary to the principles of Christianity. This, however, is only my own private opinion, in which, perhaps, I may be mistaken, but for which I do not conceive myself responsible to any earthly judge."

He was then told, that it appeared to the directory, from some passages in his correspondence with his friend, that he wished the downfall of their authority; and he was asked how he justified such a wish.

He boldly replied, "I will ingenuously declare what I think on this subject. I wish with my whole heart, that all those members of the (Helvetic) directory, whom I have reason to believe the authors of the terrorist and unconstitutional measures that have been adopted, may be removed from authority in some manner, so it be not by violence, unless they totally change their sentiments and principles. Every rational patriot must wish that a judge who determines arbitrarily, despotically, and without regard to the laws, and who tears from their families a hundred innocent fathers and husbands, may no longer remain a judge."

After this examination, Mr. Lavater remained under arrest till the 10th of June, when, after he had passed a very uneasy night, in consequence of a violent attack of his cough, the Statthalter entered his apartment in the morning, saying: "I bring you here something to cure your cough,"—and immediately produced an order from the directory to set him at liberty. But notwithstanding this release, it was more than two

months before he could return to Zurich, the French generals refusing to grant him a pass. He applied to General Massena, who though, as he says, he received him with all the politeness of a Frenchman, told him it was impossible for him to grant his request, unless he acted contrary to all the rules of war. At length having obtained a pass to go a short distance, he eluded the vigilance of the out-posts, and arrived safe at Zurich, which was then in the hands of the Austrians. He was received with the utmost attention and politeness by the Austrian officers, who had been informed by General Hotze, that his arrival might be expected, and directed to permit him to pass through the army without obstruction.

Soon after his return, his royal highness the Archduke Charles, who had for a few hours his headquarters at Zurich, being desirous to see so celebrated a man, sent Colonel Blonquet to him to invite him to his quarters. Some of the French, and their partisans, did not fail to express the meanest suspicions of the purposes of this interview; but a moment's consideration might have convinced them, that as Mr. Lavater had not the least knowledge of the position or designs of the French army, or its generals, he could not, were he so disposed, betray them to the Archduke.

On the 26th of September, 1799, Zurich was taken a second time by the French. The Austrians fought with great obstinacy during the whole of the 25th, and the morning of the 26th, but about noon they

were obliged to retire, and the French entered the city, which had the good fortune to be neither set on fire or plundered by either the retreating or victorious army. But not only Zurich, but the whole country, and the cause of religion, justice, and virtue, sustained a very real misfortune in the accident which happened to Lavater, who, on this day, received the wound, which at length occasioned his death. The following is an abstract of the circumstances attending this unfortunate event, as related by Lavater himself, in a written account, dated Sunday, Sept. 29, 1799.

After the French had entered Zurich as conquerors, many of the soldiers rambled in small parties, or singly, about the town. Two of these came to the door of a house, in which only two females resided, in the open place, near the church of St. Peter, contiguous to the residence of Lavater, and began to cry "Wine! wine! this is a public house!"—at the same time beating the door with the but-ends of their muskets, to burst it open. Lavater looked out of his window, and said to them: "Be quiet, and I will bring you wine." He accordingly carried them some, with some bread, and even offered them money, which, however, they would not accept. Being thus pacified, they went away, thanking him for his generosity. One of them especially, a grenadier, expressed his gratitude, and the friendship he had conceived for him, in the warmest terms. Lavater then returned into his house, where his wife accosted him with—"What, has my Daniel come safe out of the lion's den!" -He then

sent a person to see whether the streets were sufficiently clear for him to go to the house of one of his children, to inquire after the safety of the family, which he had been prevented from doing by the number of troops passing through the city.—While he stood at his door, waiting the return of his messenger, a little meagre French soldier came up to him, and told him in broken German, that he had been taken prisoner by the Russians, and that he had no shirt. Lavater answered, that he had no shirt to give him, but at the same time took out of his pocket some small money, which he offered him. The fellow looked at it contemptuously, and said, "I must have a whole dollar for a shirt." Lavater then offered him a few more small pieces, but he still insisted that he must have a dollar, and drew his sabre to enforce his demand. The other soldiers, to whom Lavater had given wine, and who had parted from him in so friendly a manner, were standing at a little distance, and he called to them for protection against the violence of this man. They came to him, but, to his great surprise, the very man who two minutes before had refused money when he had offered it to him, now joined in the demand of his comrade, and putting his bayonet to his breast, cried out more fiercely than the other—"Give us money." Lavater, and some person who stood near him, put aside the bayonet, and another person, at that time a stranger to him, threw his arm round him, and drew him back. At the same moment the grenadier fired, and the ball passed through the

arm of the stranger, and wounded Lavater below the breast. He bled profusely, and when his wound was examined, it was found that the ball had entered on the right side, and passed out at the distance of about four inches on the left, a little above the ribs, having approached extremely near to parts, which, had it pierced, it must have proved instantly fatal.

By the care and judicious treatment of the surgeons who attended him, his wound soon exhibited very favourable symptoms, and appeared to be in a satisfactory progress of cure. In a few days he was able to sit up in his bed and write; for his active and indefatigable mind could never desist from its labours, while it was possible to prosecute them. In this manner he composed, while confined to his bed, several exhortations addressed to his church, which were read to the congregation from the pulpit by his assistant colleague. He also wrote, while thus confined, and frequently suffering severe pain, his patriotic letters on the practice of deportation, which he dedicated to the members of the executive council, as likewise a very spirited remonstrance to the Helvetic directory.

About the middle of December, his wound appeared to be healed; he left his room and his chamber, and again returned to his pulpit, from which he had been detained nearly three months. He continued to preach till about the end of January, 1800, when his pains returned more severely than before. His surgeons and physicians were by no means wanting in their care and

attention; but they were unable to discover with certainty the cause of this relapse, and his pains continued to increase. In the mean time, he laboured as assiduously as the state of his health would permit him in writing a second volume of his letters, on the subject of deportation. He also published a book of prayers, to which he prefixed an essay on the nature and duty of prayer.

In the beginning of May, he was advised to try the baths of Baden and Schinznach, and he, in consequence, went thither, but returned to Zurich in about a month, without having experienced any great relief from the use of them. During his stay at Baden, he applied himself to the completion of his Physiognomonical Cabinet; that is, he wrote judgments on several figures and portraits which he had collected. He also, while at Baden and Schinznach, wrote a little work, entitled, "Private Letters of Saul and Paul, edited by Nathalion a sacrâ rupe," the latter words being an anagram of the name Lavater. The manner of publication imported, that these were genuine letters of St. Paul, written before and after his conversion, to some friends in Damascus; but whoever was acquainted with the style of Lavater must soon perceive that he was the author.

On his return from Baden, about the middle of June, as it was judged less suitable for him to reside in the city, the handsome villa of General Salis, at Erlenbach, on the lake of Zurich, about a league and a half from the town, being then unoccupied, was

offered him for his residence, and he gratefully accepted the offer. He was delighted with the natural beauties of the place; and styles it in some of the letters he wrote at that time, the "Paradise Erlenbach." Yet, here, he still continued to write and dictate with incessant industry, and here he began a work, which he called his "Swan's Song, or the Last Thoughts of a Departing Christian on Jesus of Nazareth." On this work he was occasionally employed, till within about a month of his death, until he was unable either to guide the pen himself, or dictate to another.

In the beginning of September, a prayer-day being observed in his church at Zurich, as was an annual custom, he caused himself to be carried thither, though very feeble and in great pain of body, and after the sermon, before the sacrament was administered, addressed his congregation in a pious and pathetic exhortation, which was the last he delivered to them, and to which they listened with most profound attention, and indescribable emotion.

From this time he continued gradually to become more feeble, and to be attacked with longer and more severe fits of pain, which were sometimes so violent that he could not forbear uttering loud cries, often for several minutes, or even a quarter of an hour at a time. Yet, in the midst of his agonies, his cries and groans were accompanied with prayers for the man by whom he had been wounded, that he might never suffer the pains he had caused him to endure. In the intervals

between these fits, he still continued, with the most indefatigable assiduity, his labours for the good of others, and was incessantly employed in writing or dictating. When waked in the night by his pains, or when from any other cause he could not sleep, he would desire the person who sat up with him, to read to him the New Testament, or to write such thoughts as occurred to him, that not a moment might be lost. Among the last of his labours, two letters which he wrote to Count Stolberg, with whom he had long maintained a friendly correspondence, and who, about that time, had publicly professed himself a convert to the Catholic religion, deserve particular notice, on account of the liberal charity which he manifests on the one hand, and the firmness with which he declares on the other, that he himself can never believe that church infallible, or call her a merciful mother, which can condemn to the flames her erring children. Yet some of his Catholic friends still entertained hopes that he would, at the last, consent to be received into the bosom of their church, from which they conceived him, on account of some of his peculiar opinions, to be not very far removed, and made some earnest but fruitless attempts to persuade him to comply with their wishes.

About a fortnight before his death, he finished his last literary production, which was a poem, written with great spirit, entitled, "Zurich, at the beginning of the Nineteenth Century." On the last of December, in the evening, he was so exhausted, and his voice had

become so feeble, that what he said could only be heard by applying the ear to his lips; yet even in this condition he expressed a wish to dictate some lines, which his colleague might read to his congregation on the morning of the new year's day. In compliance with his request, his son-in-law, M. Gessner, listened and took them from his lips, and his daughter Louisa, wrote them down. They consisted of seven lines (German Hexameters) suitable to the occasion, and breathing that spirit of piety which had animated him through life. On the next day, in the evening, he appeared much more composed, was freer from pain, and slept soundly; but it was soon evident that this alteration was only introductory to the great crisis of nature, and on the ensuing day, Friday, January 2, 1801, about three o'clock in the afternoon, he expired.

Of the character of this extraordinary man, different persons may perhaps judge differently; but it is scarcely possible that any should refuse him the praise of genius, indefatigable industry, integrity, and genuine piety.—"Lavater," says Professor Meiners, in his letter on Switzerland, "is one of the few men, whom I have been acquainted with, who is little solicitous to conceal his faults, and still less anxious to make his merits known. With regard to his moral character, it is impossible to speak too highly of it; his very opponents, those at least with whom I am acquainted, allow that his life and manners are blameless. A warm desire to advance the honour of God, and the

good of his fellow-creatures, is without doubt the principal feature in his character, and the leading motive of all he does.—Next to this, his characteristic virtues are an exemplary mildness and placability, and an inexhaustible love for his enemies.—I have often heard him speak of the talents, merits, and good qualities of his opponents, with the same warmth as if he had been talking of the virtues of his greatest friends; of his own merits he speaks with the greatest and most unaffected modesty. Every thing in him announces the man of genius. He speaks quickly, and appears greatly interested in all he says; but is never heated, nor does his action transgress the bounds of moderation. He bears contradiction with great patience, and calmly answers any objections which are made to what he advances. Though his learning is not very profound, his conversation is rendered extremely interesting, by his great natural powers, and that extensive knowledge of human nature, which he has acquired by his early and constantly increasing connexion with men of all ranks and orders. When we consider the variety of business in which he is almost constantly immersed, it cannot but appear extremely surprising how he can find so much time to write, and we shall be readily disposed to admit, what he asserts is the case, that his writing is only a relaxation from his other employments."

Lavater may, no doubt, be charged in some instances with credulity, and with too readily yielding to the natural ardour of his imagination, which occasion-

ally hurried him into what men of cooler dispositions will call enthusiasm; but few who read his writings, and none who were intimately acquainted with him, will hesitate to acknowledge that these very venial failings were much more than counterbalanced by numerous great and valuable qualities, both of the mind and of the heart.

ESSAYS

ON

PHYSIOGNOMY.

INTRODUCTION.

And God said

"Let us make man in our image, after our likeness."

"How wondrous the suspense of expecting creation!

"The regions of earth, air, and water, swarm with living beings. All is plenitude: all is animation: all is motion.—What is the great purpose that this multitude of creatures contribute to effect?—Where is the unity of this grand whole?—Each being still remains solitary. The pleasures of each terminate in self. Where is that something capable of conceiving, where that comprehensive eye that can include, that capacious heart that can rejoice in, this grand whole?—Creation wanting a purpose appears to mourn; to enjoy, but not to be enjoyed—A desert in all its wild confusion.—The pulse of nature beats not!

"Were it possible to produce a being which should be the head, the summit, and unity of all!—Were this possible; such a being must be the symbol of the Deity; the visible image of God. Himself a subordinate deity; a ruler, and a lord—How noble a creature!

"The Godhead holds council!—

"Hitherto the powers of recent creation slumber—such a form, such a symbol of Deity, must be infinitely more beautiful, must contain infinitely more life, than the rivers, woods, and

mountains, or than paradise itself.—Yes, inevitably must, essentially, exceed all other forms animate and inanimate.—To him must thought be imparted, that generative, that predominant gift of the Divinity.—How graceful his body! How dignified his action! How sublime the glance of his eye! How insignificant are all the objects of nature compared to the human soul!—How vast its reasoning, its inventive, and its ruling faculties!—Yes, it is the visible image of the Deity!

"The Godhead has taken counsel!—

"GOD CREATED MAN IN HIS OWN IMAGE; IN THE IMAGE OF GOD CREATED HE HIM. MALE AND FEMALE CREATED HE THEM."

"How might man be more honoured than by such a pause? How more deified than by the counsel of the Godhead, than by thus being impressed with the divine image!

"GOD CREATED MAN IN HIS OWN IMAGE, IN THE IMAGE OF GOD CREATED HE HIM."

"How exaltedly, how exclusively honourable to man!

"Contemplate his exterior; erect, towering and beauteous—This, though but the shell, is the image of his mind; the veil and agent of that divinity of which he is the representative. How does the present though concealed Deity speak, in his human countenance, with a thousand tongues! How does he reveal himself by an eternal variety of impulse, emotion, and action, as in a magical mirror! Is there not something inconceivably celestial in the eye of man, in the combination of his features, in his elevated mien? Thus is that effusion of radiance which the sun emits, and which no eye might endure, obscured by dewy vapours, and thus the Godhead darkly portrays itself in a rude earthly form.

"God of perfection! How supremely, how benevolently hast thou displayed thyself in man!—Behold the human body! that fair investiture of all that is most beauteous!—Unity in variety! Variety in unity! How are they there displayed in their very essence!—What elegance, what propriety, what symmetry through all the forms, all the members! How imperceptible, how infinite, are the gradations that constitute this beauteous whole!

"Survey this soul-beaming, this divine countenance; the

thoughtful brow, the penetrating eye, the spirit-breathing lips, the deep intelligence of the assembled features! How they all conspiring speak! What harmony!—A single ray including all possible colours! The picture of the fair immeasurable mind within!

"GOD CREATED MAN IN HIS OWN IMAGE; IN THE IMAGE OF GOD CREATED HE HIM. MALE AND FEMALE CREATED HE THEM."

"And there he stands in all his divinity! The likeness of God! The type of God and nature! The compendium of all action; of the power and energy of the Creator! Study him. Sketch his figure, though it be but as the sun painted in a dew-drop—All your heroes and deities, whatever their origin, form, or symbolic qualities (*disjecti membra poetæ*), the most perfect ideal angel that Plato or Winkelmann ever could imagine, or that the waving lines of Apelles or Raphael could portray: the Venus Anadyomene, and Apollo, to him are far unequal. These to him compared are disproportionate as shadows lengthened by the setting sun. In vain would artists and poets, like the industrious bee, collect the visible riches, products, and powers of luxuriant nature. Man, the image of God, the essence of creation, exuberant in the principles of motion and intelligence, and formed according to the council of the Godhead, ever must remain the standard of ideal perfection.

"Man—sacred yet polluted image of the Most High, enfeebled and depraved epitome of the creation; the temple in which, and to which, the Godhead deigned to reveal himself, first personally, afterwards by his miracles and prophets, and lastly by his beloved son—"The brightness of the glory of God: the only and first-born; through whom and by whom the world was created—the second Adam!—Oh man! what wert thou intended to be! What art thou become!"*

Were the sublime truths contained in this passage ever present to my mind, ever living in my memory, what might not be expected from the book I should write? And the moment I forget them, how insupportable shall I become to

* *Herders Alteste Urkunde des Menschen Geschlechts J. Theil.*

thee--to thee alone for whom I write, believer in the dignity of humanity, and in the resemblance of the human to *the divine nature!*

A WORD CONCERNING THE AUTHOR.

It is highly incumbent on me that I should not lead my reader to expect more from me than I am able to perform. Whoever publishes a considerable work on physiognomy, gives his readers apparently to understand he is much better acquainted with the subject than any of his contemporaries. Should an error escape him, he exposes himself to the severest ridicule; he is contemned, at least by those who do not read him, for pretensions which, probably, they suppose him to make, but which, in reality, he does not make.

The God of truth, and all who know me, will bear testimony that, from my whole soul, I despise deceit, as I do all silly claims to superior wisdom, and infallibility, which so many writers, by a thousand artifices, endeavour to make their readers imagine they possess.

First, therefore, I declare, what I have uniformly declared on all occasions, although the persons who speak of me and my works endeavour to conceal it from themselves and others; "That I understand but little of physiognomy, that I have been, and continue daily to be, mistaken in my judgment; but that these errors are the natural, and most certain, means of correcting, confirming, and extending my knowledge."

It will probably not be disagreeable to many of my readers, to be informed, in part, of the progress of my mind in this study.

Before the age of five and twenty, there was nothing I should have supposed more improbable than that I should make the smallest inquiries concerning, much less that I should write a book on, physiognomy. I was neither inclined to read nor make the slightest observations on the subject. The extreme sensibility of my nerves occasioned me, however, to feel certain emotions at beholding certain countenances, which emotions remained when they were no longer present,

without my being able to account for them, and even without my thinking any thing more of such countenances. I, sometimes, instinctively formed a judgment, according to these first impressions, and was laughed at, ashamed, and became cautious. Years passed away before I again dared, impelled by similar impressions, to venture similar opinions. In the mean time, I occasionally sketched the countenance of a friend. whom by chance I had lately been observing. I had from my earliest youth a strong propensity to drawing, and especially to drawing of portraits, although I had but little genius and perseverance. By this practice, my latent feelings began partly to unfold themselves. The various proportions, features, similitudes, and varieties, of the human countenance, became more apparent. It has happened that, on two successive days, I have drawn two faces, the features of which had a remarkable resemblance. This awakened my attention; and my astonishment increased when I obtained certain proofs that these persons were as similar in character as in feature.

I was afterwards induced by M. Zimmermann, physician to the court of Hanover, to write my thoughts on this subject. I met with many opponents, and this opposition obliged me to make deeper and more laborious researches; till at length the present work on physiognomy was produced.

Here I must repeat the full conviction I feel that my whole life would be insufficient to form any approach towards a perfect and consistent whole. It is a field too vast for me singly to till. I shall find various opportunities of confessing my deficiency in various branches of science, without which it is impossible to study physiognomy with that firmness and certainty which are requisite. I shall conclude this fragment by declaring, with unreserved candour, and wholly committing myself to the reader who is the friend of truth—

That I have heard, from the weakest of men, remarks on the human countenance more acute than those I had made, remarks which made mine appear trivial.

That I believe, were various other persons to sketch countenances, and write their observations, those I have hitherto made would soon become of little importance.

That I daily meet a hundred faces concerning which I am unable to pronounce any certain opinion.

That no man has any thing to fear from my inspection, as it is my endeavour to find good in man, nor are there any men in whom good is not to be found.

That since I have begun thus to observe mankind, my philanthropy is not diminished, but I will venture to say increased.

And that now (January 1783), after ten years' daily study, I am not more convinced of the certainty of my own existence, than of the truth of the science of physiognomy; or than that this truth may be demonstrated:—and that I hold him to be a weak and simple person who shall affirm, that the effects of the impression made upon him by all possible human countenances are equal.

ON THE NATURE OF MAN, WHICH IS THE FOUNDATION OF THE SCIENCE OF PHYSIOGNOMY.

Of all earthly creatures, man is the most perfect, the most imbued with the principles of life.

Each particle of matter is an immensity; each leaf a world; each insect an inexplicable compendium. Who then shall enumerate the gradations between insect and man? In him all the powers of nature are united. He is the essence of creation. The son of earth, he is the earth's lord; the summary and central point of all existence, of all powers, and of all life, on that earth which he inhabits.

Of all organized beings with which we are acquainted, man alone excepted, there are none in which are so wonderfully united the three different kinds of life, the animal, the intellectual, and the moral. Each of these lives is the compendium of various faculties, most wonderfully compounded and harmonized.

To know—to desire—to act—or accurately to observe and meditate—to perceive and to wish—to possess the powers of

motion and resistance—these combined constitute man an animal, intellectual, and moral being.

Man endowed with these faculties, with this triple life, is in himself the most worthy subject of observation, as he likewise is himself the most worthy observer. Under whatever point of view he may be considered, what is more worthy of contemplation than himself? In him each species of life is conspicuous; yet never can his properties be wholly known, except by the aid of his external form, his body, his superficies. How spiritual, how incorporeal soever, his internal essence may be, still is he only visible and conceivable from the harmony of his constituent parts. From these he is inseparable. He exists and moves in the body he inhabits, as in his element. This material man must become the subject of observation. All the knowledge we can obtain of man must be gained through the medium of our senses.

This threefold life, which man cannot be denied to possess, necessarily first becomes the subject of disquisition and research, as it presents itself in the form of body, and in such of his faculties as are apparent to sense.

There is no object in nature the properties and powers of which can be manifest to us in any other manner than by such external appearances as affect the senses. By these all beings are characterized. They are the foundations of all human knowledge. Man must wander in the darkest ignorance, equally with respect to himself and the objects that surround him, did he not become acquainted with their properties and powers by the aid of their externals; and had not each object a character peculiar to its nature and essence, which acquaints us with what it is, and enables us to distinguish it from what it is not.

All bodies which we survey appear to sight under a certain form and superficies. We behold those outlines traced which are the result of their organization. I hope I shall be pardoned the repetition of such common-place truths, since on these are built the science of physiognomy, or the proper study of man. However true these axioms, with respect to visible objects, and particularly to organized bodies, they are still more exten-

sively true when applied to man and his nature. The organization of man peculiarly distinguishes him from all other earthly beings, and his physiognomy, that is to say, the superficies and outlines of this organization, shew him to be infinitely superior to all those visible beings by which he is surrounded.

We are unacquainted with any form equally noble, equally majestic, with that of man, and in which so many kinds of life, so many powers, so many virtues of action and motion, unite, as in a central point. With firm step he advances over the earth's surface, and with erect body raises his head towards heaven. He looks forward to infinitude; he acts with facility, and swiftness inconceivable, and his motions are the most immediate and the most varied. By whom may their varieties be enumerated? He can at once both suffer and perform infinitely more than any other creature. He unites flexibility and fortitude, strength and dexterity, activity and rest. Of all creatures he can the soonest yield, and the longest resist. None resemble him in the variety and harmony of his powers. His faculties, like his form, are peculiar to himself.

How much nobler, more astonishing, and more attractive will this form become, when we discover that it is itself the interpreter of all the high powers it possesses, active and passive! Only in those parts in which animal strength and properties reside does it resemble animals. But how much is it exalted above the brute in those parts in which are the powers of superior origin, the powers of mind, of motion!

The form and proportion of man, his superior height, capable of so many changes, and such variety of motion, prove to the unprejudiced observer his super-eminent strength, and astonishing facility of action. The high excellence, and physiological unity, of human nature are visible at the first glance. The head, especially the face, and the formation of the firm parts, compared to the firm parts of other animals, convince the accurate observer, who is capable of investigating truth, of the greatness and superiority of his intellectual qualities. The eye, the look, the cheeks, the mouth, the forehead,

whether considered in a state of entire rest or during their innumerable varieties of motion, in fine, whatever is understood by physiognomy, are the most expressive, the most convincing picture of interior sensation, desires, passions, will, and of all those properties which so much exalt moral above animal life.

Although the physiological, intellectual, and moral life of man, with all their subordinate powers, and their constituent parts, so eminently unite in one being; although these three kinds of life do not, like three distinct families, reside in separate parts, or stories of the body; but coexist in one point, and by their combination form one whole; yet is it plain that each of these powers of life has its peculiar station, where it more especially unfolds itself, and acts.

It is beyond contradiction evident that, though physiological or animal life displays itself through all the body, and especially through all the animal parts, yet does it act most conspicuously in the arm, from the shoulder to the ends of the fingers.

It is equally clear that intellectual life, or the powers of the understanding and the mind, make themselves most apparent in the circumference and form of the solid parts of the head; especially the forehead, though they will discover themselves to an attentive and accurate eye, in every part and point of the human body, by the congeniality and harmony of the various parts, as will be frequently noticed in the course of this work. Is there any occasion to prove that the power of thinking resides neither in the foot, in the hand, nor in the back; but in the head, and its internal parts?

The moral life of man, particularly, reveals itself in the lines, marks, and transitions of the countenance. His moral powers and desires, his irritability, sympathy, and antipathy; his facility of attracting or repelling the objects that surround him; these are all summed up in, and painted upon, his countenance when at rest. When any passion is called into action, such passion is depicted by the motion of the muscles, and these motions are accompanied by a strong palpitation of

the heart. If the countenance be tranquil, it always denotes tranquillity in the region of the heart and breast.

This threefold life of man, so intimately interwoven through his frame, is still capable of being studied in its different appropriate parts; and did we live in a less depraved world we should find sufficient data for the science of physiognomy.

The animal life, the lowest and most earthly, would discover itself from the rim of the belly to the organs of generation, which would become its central or focal point. The middle or moral life would be seated in the breast, and the heart would be its central point. The intellectual life, which of the three is supreme, would reside in the head, and have the eye for its centre. If we take the countenance as the representative and epitome of the three divisions, then will the forehead, to the eye-brows, be the mirror, or image, of the understanding; the nose and cheeks the image of the moral and sensitive life; and the mouth and chin the image of the animal life; while the eye will be to the whole as its summary and centre. I may also add that the closed mouth at the moment of most perfect tranquillity is the central point of the radii of the countenance. It cannot, however, too often be repeated that these three lives, by their intimate connexion with each other, are all, and each, expressed in every part of the body.

What we have hitherto said is so clear, so well known, so universal, that we should blush to insist upon such commonplace truths, were they not, first, the foundation on which we must build all we have to propose; and, again, had not these truths (can it be believed by futurity?) in this our age been so many thousand times mistaken and contested, with the most inconceivable affectation.

The science of physiognomy, whether understood in the most enlarged or most confined sense, indubitably depends on these general and incontrovertible principles; yet, incontrovertible as they are, they have not been without their opponents. Men pretend to doubt of the most striking, the most convincing, the most self-evident truths; although were these

destroyed, neither truth nor knowledge would remain. They do not profess to doubt concerning the physiognomy of other natural objects, yet do they doubt the physiognomy of human nature; the first object, the most worthy of contemplation, and the most animated the realms of nature contain.

We have already informed our readers they are to expect only fragments on physiognomy from us, and not a perfect system. However, what has been said may serve as a sketch for such a system. To acquire this perfection, it is necessary separately to consider the physiological part, or the exterior characters of the physical and animal powers of man; the intellectual part, or the expression of the powers of the understanding; and the moral part, or the expression of the feeling and sensitive powers of man, and his irritability.

Each of these subdivides itself into two general heads; physiognomy, properly so called, which is the observation of character in a state of tranquillity, or rest, and pathognomy, which is the study of character in action

Before we proceed to exemplify either of these general heads, it will not be unnecessary to insert some introductory fragments, once more avowing that we have neither the ability nor the intention to write a complete system.

PHYSIOGNOMY, PATHOGNOMY.

Taking it in its most extensive sense, I use the word physiognomy to signify the exterior, or superficies of man, in motion or at rest, whether viewed in the original or by portrait.

Physiognomony, or, as more shortly written Physiognomy,* is the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents.

* The Author has made a distinction between *Physiognomik*, and *Physiognomie*, which neither accords with the English Language nor is necessary; since, by *Physiognomie*, he means only the countenance; and uses *Physiognomik* in the same sense as we do Physiognomy, to signify the science. T.

Physiognomy may be divided into the various parts, or views under which man may be considered; that is to say, into the animal, the moral, and the intellectual.

Whoever forms a right judgment of the character of man, from those first impressions which are made by his exterior, is naturally a physiognomist. The scientific physiognomist is he who can arrange, and accurately define, the exterior traits; and the philosophic physiognomist is he who is capable of developing the principles of these exterior traits and tokens, which are the internal causes of external effects.

Physiognomy is properly distinguished from pathognomy.

Physiognomy, opposed to pathognomy, is the knowledge of the signs of the powers and inclinations of men. Pathognomy is the knowledge of the signs of the passions.

Physiognomy, therefore, teaches the knowledge of character at rest; and pathognomy of character in motion.

Character at rest is displayed by the form of the solid and the appearance of the moveable parts, while at rest. Character impassioned is manifested by the moveable parts, in motion.

Physiognomy may be compared to the sum total of the mind; pathognomy to the interest which is the product of this sum total. The former shows what man is in general; the latter what he becomes at particular moments: or, the one what he might be, the other what he is. The first is the root and stem of the second, the soil in which it is planted. Whoever believes the latter and not the former, believes in fruit without a tree, in corn without land.

All people read the countenance pathognomonically; few indeed read it physiognomonically.

Pathognomy has to combat the arts of dissimulation; physiognomy has not.

These two sciences are to the friend of truth inseparable; but as physiognomy is much less studied than pathognomy, I shall chiefly confine myself to the former.

OF THE TRUTH OF PHYSIOGNOMY.

All countenances, all forms, all created beings, are not only different from each other in their classes, races, and kinds, but are also individually distinct.

Each being differs from every other being of its species. However generally known, it is a truth the most important to our purpose, and necessary to repeat, that, "There is no rose perfectly similar to another rose, no egg to an egg, no eel to an eel, no lion to a lion, no eagle to an eagle, no man to a man."

Confining this proposition to man only, it is the first, the most profound, most secure, and unshaken foundation-stone of physiognomy that, however intimate the analogy and similarity of the innumerable forms of men, no two men can be found who, brought together, and accurately compared, will not appear to be very remarkably different.

Nor is it less incontrovertible that it is equally impossible to find two minds, as two countenances, which perfectly resemble each other.

This consideration alone will be sufficient to make it received as a truth, not requiring further demonstration, that there must be a certain native analogy between the external varieties of the countenance and form, and the internal varieties of the mind. Shall it be denied that this acknowledged internal variety among all men is not the cause of the external variety of their forms and countenances? Shall it be affirmed that the mind does not influence the body, or that the body does not influence the mind?

Anger renders the muscles protuberant; and shall not therefore an angry mind and protuberant muscles be considered as cause and effect?

After repeated observation that an active and vivid eye and an active and acute wit are frequently found in the same person, shall it be supposed that there is no relation between the active eye and the active mind? Is this the effect of accident?—Of accident!—Ought it not rather to be con-

sidered as sympathy, an interchangeable and instantaneous effect, when we perceive that, at the very moment the understanding is most acute and penetrating, and the wit the most lively, the motion and fire of the eye undergo, at that moment, the most visible change?

Shall the open, friendly, and unsuspecting eye, and the open, friendly, and unsuspecting heart, be united in a thousand instances, and shall we say the one is not the cause, the other the effect?

Shall nature discover wisdom and order in all things; shall corresponding causes and effects be every where united; shall this be the most clear the most indubitable truths; and in the first the most noble of the works of nature shall she act arbitrarily, without design, without law? The human countenance, that mirror of the Divinity, that noblest of the works of the Creator—shall not motive and action, shall not the correspondence between the interior and the exterior, the visible and the invisible, the cause and the effect, be there apparent?

Yet this is all denied by those who oppose the truth of the science of physiognomy.

Truth, according to them, is ever at variance with itself. Eternal order is degraded to a juggler, whose purpose it is to deceive.

Calm reason revolts at the supposition that Newton or Leibnitz ever could have the countenance and appearance of an idiot, incapable of a firm step, a meditating eye; of comprehending the least difficult of abstract propositions, and of expressing himself so as to be understood; that one of these in the brain of a Laplander conceived his Theodicea; and that the other in the head of an Esquimaux, who wants the power to number further than six, and affirms all beyond to be innumerable, had dissected the rays of light, and weighed worlds.

Calm reason revolts when it is asserted the strong man may appear perfectly like the weak, the man in full health like another in the last stage of a consumption, or that the rash and irascible may resemble the cold and phlegmatic. It revolts to hear it affirmed that joy and grief, pleasure and pain, love and hatred, all exhibit themselves under the same traits,

that is to say, under no traits whatever, on the exterior of man. Yet such are the assertions of those who maintain physiognomy is a chimerical science. They overturn all that order and combination by which eternal wisdom so highly astonishes and delights the understanding. It cannot be too emphatically repeated, that blind chance and arbitrary disorder constitute the philosophy of fools; and that they are the bane of natural knowledge, philosophy and religion. Entirely to banish such a system is the duty of the true inquirer, the sage and the divine.

All men (this is indisputable), absolutely all men, estimate all things, whatever, by their physiognomy, their exterior temporary superficies. By viewing these on every occasion, they draw their conclusions concerning their internal properties.

What merchant, if he be unacquainted with the person of whom he purchases, does not estimate his wares by the physiognomy or appearance of those wares? If he purchase of a distant correspondent, what other means does he use in judging whether they are or are not equal to his expectation? Is not his judgment determined by the colour, the fineness, the superficies, the exterior, the physiognomy? Does he not judge money by its physiognomy? Why does he take one guinea and reject another? Why weigh a third in his hand? Does he not determine according to its colour, or impression; its outside, its physiognomy? If a stranger enter his shop, as a buyer, or seller, will he not observe him? Will he not draw conclusions from his countenance? Will he not, almost before he is out of hearing, pronounce some opinion upon him, and say, "This man has an honest look—This man has a pleasing, or forbidding, countenance?"—What is it to the purpose whether his judgment be right or wrong? He judges. Though not wholly, he depends, in part, upon the exterior form, and thence draws inferences concerning the mind.

How does the farmer, walking through his grounds, regulate his future expectations, by the colour, the size, the growth, the exterior, that is to say, by the physiognomy of the bloom, the stalk, or the ear, of his corn; the stem, and shoots of his vine-tree?—"This ear of corn is blighted—That wood is full

of sap; this will grow, that not," affirms he, at the first, or second glance—"Though these vine-shoots look well, they will bear but few grapes." And wherefore? He remarks, in their appearance, as the physiognomist in the countenances of shallow men, the want of native energy. Does not he judge by the exterior?

Does not the physician pay more attention to the physiognomy of the sick than to all the accounts that are brought him concerning his patient? Zimmermann, among the living, may be brought as a proof of the great perfection at which this kind of judgment is arrived; and among the dead Kempf, whose son has written a treatise on Temperament.

The painter—yet of him I will say nothing: his art too evidently reproves the childish and arrogant prejudices of those who pretend to disbelieve physiognomy.

The traveller, the philanthropist, the misanthrope, the lover (and who not?) all act according to their feelings and decisions, true or false, confused or clear, concerning physiognomy. These feelings, these decisions, excite compassion, disgust, joy, love, hatred, suspicion, confidence, reserve, or benevolence.

Do we not daily judge of the sky by its physiognomy? No food, not a glass of wine, or beer, not a cup of coffee, or tea, comes to table, which is not judged by its physiognomy, its exterior; and of which we do not thence deduce some conclusion respecting its interior, good, or bad, properties.

Is not all nature physiognomy; superficies, and contents; body, and spirit; exterior effect, and internal power; invisible beginning, and visible ending?

What knowledge is there, of which man is capable, that is not founded on the exterior; the relation that exists between visible and invisible, the perceptible and the imperceptible.

Physiognomy, whether understood in its most extensive or confined signification, is the origin of all human decisions, efforts, actions, expectations, fears, and hopes: of all pleasing and unpleasing sensations, which are occasioned by external objects.

From the cradle to the grave, in all conditions and ages, throughout all nations, from Adam to the last existing man, from the worm we tread on to the most sublime of philoso-

phers, (and why not to the angel, why not to the Mediator Christ?) physiognomy is the origin of all we do and suffer.

Each insect is acquainted with its friend and its foe; each child loves and fears although it knows not why. Physiognomy is the cause; nor is there a man to be found on earth who is not daily influenced by physiognomy; not a man who cannot figure to himself a countenance which shall to him appear exceedingly lovely, or exceedingly hateful; not a man who does not more or less, the first time he is in company with a stranger, observe, estimate, compare, and judge him, according to appearances, although he might never have heard of the word or thing called physiognomy; not a man who does not judge of all things that pass through his hands, by their physiognomy; that is, of their internal worth by their external appearance.

The art of dissimulation itself, which is adduced as so insuperable an objection to the truth of physiognomy, is founded upon physiognomy. Why does the hypocrite assume the appearance of an honest man, but because that he is convinced, though not perhaps from any systematic reflection, that all eyes are acquainted with the characteristic marks of honesty.

What judge, wise or unwise, whether he confess or deny the fact, does not sometimes in this sense decide from appearances? Who can, is, or ought to be, absolutely indifferent to the exterior of persons brought before him to be judged?* What king would choose a minister without examining his exterior, secretly, at least, and to a certain extent? An officer will not enlist a soldier without thus examining his appearance, his height out of the question. What master or mistress of a family will choose a servant without considering the exterior; no matter that their judgment may or may not be just, or that it may be exercised unconsciously?

I am wearied of citing instances so numerous, and so continually before our eyes, to prove that men, tacitly and unanimously, confess the influence which physiognomy has over

* Franciscus Valesius says——Sed legibus etiam civilibus, in quibus iniquum sit censere esse aliquid futile aut varium, cautum est; ut si duo homines inciderent in criminis suspicionem, is primum torqueatur qui it aspectu deformior.

their sensations and actions. I feel disgust at being obliged to write thus, in order to convince the learned of truths with which every child is, or may be, acquainted.

He that hath eyes to see let him see: but should the light, by being brought too close to his eyes, produce phrenzy, he may burn himself by endeavouring to extinguish the torch of truth. I use such expressions unwillingly, but I dare do my duty, and my duty is boldly to declare that I believe myself certain of what I now and hereafter shall affirm; and that I think myself capable of convincing all real lovers of truth, by principles which are in themselves incontrovertible. It is also necessary to confute the pretensions of certain literary despots, and to compel them to be more cautious in their decisions. It is therefore proved, not because I say it, but because it is an eternal and manifest truth, and would have been equally truth, had it never been said, that, whether they are or are not sensible of it, all men are daily influenced by physiognomy; that, as Sultzer has affirmed, every man, consciously or unconsciously, understands something of physiognomy; nay, that there is not a living being which does not, at least after its manner, draw some inferences from the external to the internal; which does not judge concerning that which is not, by that which is, apparent to the senses.

This universal though tacit confession, that the exterior, the visible, the superficies of objects, indicate their nature, their properties, and that every outward sign is the symbol of some inherent quality, I hold to be equally certain and important to the science of physiognomy.

I must once more repeat, when each apple, each apricot, has a physiognomy peculiar to itself, shall man, the lord of earth, have none? The most simple and inanimate object has its characteristic exterior, by which it is not only distinguished as a species, but individually; and shall the first, noblest, best harmonized, and most beauteous of beings be denied all characteristic?

But, whatever may be objected against the truth and certainty of the science of physiognomy, by the most illiterate, or the most learned; how much soever he who openly professes faith in this science may be subject to ridicule, to philosophic

pity and contempt; it still cannot be contested that there is no object, thus considered, more important, more worthy of observation, more interesting than man, nor any occupation superior to that of disclosing the beauties and perfections of human nature.

Such were my opinions six or eight years ago. Will it in the next century he believed that it is still, at this time, necessary to repeat these things; or that numerous obscure witlings continue to treat with ridicule and contempt the general feelings of mankind, and observations which not only may be, but are demonstrated; and that they act thus without having refuted any one of the principles at which they laugh; yet that they are notwithstanding continually repeating the words, philosophy and enlightened age?

January 10*th*, 1783.

REASONS WHY THE SCIENCE OF PHYSIOGNOMY IS SO OFTEN RIDICULED AND TREATED WITH CONTEMPT.

Before I proceed further, to prove that physiognomy is a real science founded in nature; before I speak of its advantages, I think it necessary to notice certain reasons why there are so many prejudices entertained against physiognomy, especially moral and intellectual; why it is so zealously opposed, and so loudly ridiculed.

Proofs to demonstrate that this is the practice are unnecessary. Of a hundred who pass their opinions on the subject, more than ninety will always openly oppose and treat it with contempt, although they secretly confide in it, at least to a certain degree. Some, indeed, are truly sincere. All the causes of such conduct are not to be discovered: or, if they were, who would have the temerity to drag them from the dark recesses of the human heart, and expose them to the blaze of day?

It is, however, equally possible and important to discover some of the most undeniable causes why so much ridicule and zealous enmity are entertained against this science; and why

they are so general, violent, and irreconcilable. The reality of the following reasons, if I mistake not, cannot be entirely disproved.

1. *Most pitiable absurdities have been written against physiognomy.* This sublime science has been debased with the most puerile of follies. It has been confounded with divination by the countenance, and the quackery of chiromancy. Nothing more trivial can be imagined, more insulting to common sense, than what has been written on this subject, from the time of Aristotle to the present. On the contrary, who can produce any rational treatise in its support? What man of talents, taste, or genius, has employed, in the investigation of this subject, that impartiality, those powers of mind, that attachment to truth, which it appears to merit, whether the science be true or false, since numerous authors of every nation have written for or against physiognomy? How feeble, how timid, have been the efforts of those men of eminence who have been its defenders!

Who has sufficient boldness, fortitude, and disregard of consequences, to hold that thing sacred which has been exposed to the profanation of ridicule, during centuries? Is it not the general progress of human opinions first to be too much idolized, and next to be treated with unlimited scorn? Are not the reasons of such praise and blame alike unsatisfactory and ill founded? By the absurd manner in which this science has been treated, the science has itself become absurd. What truth, which of the sublime doctrines of theology, has not been subject to similar treatment? Is there any cause, however strong, which may not, by silly reasons, and silly advocates, at least for a time, be rendered weak? How many thousands have lost all faith in the gospel, because that the truths it contains have been defended upon the most ridiculous principles, by which truth has been painted in the falsest of colours!

2. *Others are zealous opponents of physiognomy who yet possess the most benevolent of hearts.* They suppose, and not

without reason, that with the majority of mankind it would become a subject of detriment and abuse. They foresee the many absurd and injurious judgments which would be passed by the ignorant and the malicious. Slander, wanting facts, would imagine them, and appeal for proof to the countenance. Those benevolent opponents, for whose sake the science of physiognomy is worthy to be found true, since it would develope the hidden beauties of their minds, esteem opposition a duty; because so many persons, whom they believe to be much better than their countenances seem to indicate, would be injured, might any dependence be placed on the science of physiognomy.

3. *Is not weakness of understanding, also, frequently the cause of opposition?* How few have made, how few are capable of making, observation! Even of those capable of observing, how few are there who will sufficiently depend on what they have observed, or will sufficiently connect their remarks! Among a hundred persons, can two be found who will stem the stream of prejudice? How few have the fortitude, or ambition, to encounter the difficulties of a road so little known! All-enslaving, all-fascinating Indolence, how dost thou debilitate the mind of man; how powerfully dost thou excite enmity irreconcilable against the most beneficial, the most beauteous, of human sciences!

4. *Some may oppose from modesty and humility.* Compliments have been paid them, concerning the meaning or expression of their countenances, which they are unwilling to believe, from their own secret and modest experience. They imagine themselves inferior to what they have been supposed, by the estimates of physiognomy; they therefore conclude physiognomy to be a deceitful, and ill-founded science.

5. *The majority, however,* (it is a mournful, but a true remark,) *the majority are enemies of, because they dread the light of, physiognomy.* I publicly declare, as is apparent from what has been said, that all the opponents of physiognomy are not

bad men. I have heard it opposed by the most worthy men, and men of the greatest understanding. I must nevertheless, declare, that wicked men are in general its most determined foes; and, should the worthless man be found taking a contrary side of the question, he probably has his private reasons, which are easily to be conceived. And what is the cause of this opposition? It is their secret belief in its truth; it is the conviction that they do not possess that exterior, which, were they good, were their consciences calm and undisturbed, they would possess.

To reject this science, as chimerical, and render it ridiculous, is their greatest, their most immediate interest.

The more any witness lays to our charge, the heavier and more irrefutable his testimony is, the more insupportable will it be to us, the more shall we exert every faculty of the soul to prove him absurd, or render him ridiculous.

I cannot help considering this violent opposition of the vicious to physiognomy as the most certain proof of a secret belief in the science. They are convinced of the truth of it, in others, and tremble lest others should read its truth in themselves. What renders this still more probable is, that, I certainly know the very persons who most endeavour publicly to turn it to ridicule, are most eager to listen to the decisions of physiognomy. I dare safely appeal to any one, who is or affects to be prejudiced against physiognomy, whether it would not give him a secret pleasure that some one, to whom he is not personally known, but who should happen to see his portrait, should pass judgment upon it. I may further appeal to any one who considers this science as illusory, whether that belief will deter him from reading these fragments. Though no prophet, I can foretell that you who are most inimical to physiognomy, will read, will study, will frequently assent to my remarks. I know that you will often be pleased to find observations in this work, which will accord with, and confirm those you yourselves have secretly made. Yet will you become my open antagonists. In your closets you will smile friendly applause; and, in public, ridicule that which feeling told you was truth. You will increase your own stock of observation,

will become more confirmed in its certainty, yet will continue your endeavours to render observation ridiculous; for it is the fashionable philosophy of the present age, "outwardly to treat that with contempt, which we inwardly are obliged to believe."

TESTIMONIES IN FAVOUR OF PHYSIOGNOMY.

Testimonies and authorities, in questions that relate to the understanding, are often paid more deference to than principles. Therefore, to support the feeble among my readers, and to furnish the strong with such arguments as are most convenient in their disputes with the feeble, I shall produce witnesses, of more or less importance, among the learned and the wise, in the company of whom I shall esteem it an honour to be despised. They will be few, and not conclusive; but, however, may to many appear of consequence, and be unexpected.

SOLOMON.

1. A naughty person, a wicked man, walketh with a froward mouth. He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers.—He shutteth his eyes to devise froward things; moving his lips he bringeth evil to pass.—*Prov.* vi. 12, 13; xvi. 30.

The countenance of the wise sheweth wisdom, but the eyes of a fool are in the ends of the earth.—*Prov.* xvii. 24.

Where there is a high look there is a proud heart.—*Prov.* xxi. 4.

Though the wicked man constrain his countenance, the wise can distinctly discern his purpose.—*Prov.* xxi. 29.

There is a generation, O how lofty are their eyes, and their eyelids are lifted up!—*Prov.* xxx. 13.*

JESUS, SON OF SIRACH.

2. The heart of man changeth his countenance, whether it be for good or evil; and a merry heart maketh a cheerful coun-

* Mr. Lavater reads differently from the English Bible. T.

tenance. A cheerful countenance is a token of a heart that is in prosperity.—*Ecclesiasticus* xiii. 25, 26.

A man may be known by his look, and one that hath understanding by his countenance, when thou meetest him.—A man's attire and excessive laughter and gait shew what he is.—*Ecclesiasticus* xix. 29, 30.

SULTZER.

3. "Though unacknowledged, it is a certain truth, that, of all objects that charm and delight the eye, man is the most interesting. He is the highest, the most inconceivable, of the miracles of nature. He is a lump of clay, by her endowed with life, activity, sensation, thought, and a moral character. That we are not struck motionless at the sight of man, can only be accounted for by knowing that the continual habit of beholding things the most wonderful soon deprives us of amazement. Hence it happens that the human form and countenance do not attract the observation of vulgar and inattentive minds. Whoever has, in the least, risen superior to the influence of habit, and is capable of paying attention to objects that are perpetually recurring; to him will each countenance become remarkable. However delusive the science of physiognomy, or of discovering the character of man from his form and features, may appear to most persons; nothing is more certain than that every observing and feeling man possesses something of this science; and reads, in part, in the faces and members of men, their present thoughts and passions. We often affirm, with the greatest certainty, that a man is sad, merry, thoughtful, uneasy, or fearful, merely from the testimony of his countenance, and should be exceedingly surprised to hear ourselves contradicted. It is likewise certain that we read, in the form of man, and particularly in the countenance, something of what passes in the mind. By viewing the body, we view the soul. From these principles, we may deduce that the body is the image of the soul, or that the soul itself is rendered visible."—*Algemeine Theorie der schönen Kunste II. Theil Art. Portrait.*

WOLF.

4. We know that nothing passes in the soul which does not produce some change in the body; and particularly that no desire, no act of willing, is exerted by the soul, without some corresponding motion, at the same time, taking place in the body. All changes of the soul originate in the soul's essence, and all changes in the body in the body's essence: the body's essence consists in the conformation of its members; therefore, the conformation of the body, according to its form, and the form of its constituent members, must correspond with the essence of the soul. In like manner must the varieties of the mind be displayed in the varieties of the body. Hence the body must contain something in itself, and in its form, as well as in the form of its parts, by which an opinion may be deduced concerning the native qualities of the mind. I repeat native qualities, for the question here does not concern those qualities derived from education, or by instructive conversation. Thus considered, the art of judging man, by the form of his members, and of his whole body, and which usually is called physiognomy, is well founded. I shall not here examine whether those who have endeavoured to explain the connexion there is between soul and body, have or have not been successful. I here understand, by the form of its members, all that can be distinctly seen; such as the whole figure, the proportion of the parts, and their positions.

"But, as man, by education, society, instruction, and habit, may alter his natural inclinations, which I take for granted is a fact proved by daily experience, we can only judge what his natural inclinations were by the formation of his body; and not what he may become, when, by the aid of reason or long habit, he may have resisted his natural inclination; as it is certain that no change can happen in the soul, without some corresponding act of the body. Yet, as we find natural inclination will continually be at warfare with reason and habit, and that, when natural inclination is good, will even contend with evil habit; hence, we may infer that these changes which have happened in the body cannot have entirely

destroyed the original conformation of the members. The subject is delicate, and I am greatly inclined to believe physiognomy required much more knowledge and penetration than men possessed, at the time it was endeavoured to be reduced to a science."——

"As the lines of the countenance, especially, constitute its expression; which expression is always true when the mind is free from constraint; these lines, therefore, must discover what the natural inclinations are, when seen in their true and native position."—*Vernünftige Gedanken von der Menschen thun und lassen.* § 213, 14, 16, 19.

GELLERT.

5. "Much indeed depends upon the aspect of the countenance, with respect to propriety. What pleases or offends most in such aspect is the character of the mind and heart, which is expressed in the eye and countenance. The calm, mild, peaceable, noble, humane, sublime, mind; the mind of benevolence, sincerity, and conscious rectitude, which has subdued its desires and passions, will insinuate itself into the features and windings of the body. Such a mind pleases, captivates, enchants, produces decorum, the upright, noble, and majestic form, the gentle and beneficent traits of the countenance, the open and candid eye, the serious yet benevolent brow, the hospitable yet humble visage; and the best complexion the face can receive is that which the heart and understanding communicate. It is objected that appearances deceive. True; appearances may be assumed, but, when assumed, they are seldom unaccompanied by restraint; and truth is as easily discovered in the face as in the real or apparently beautiful thought. Paint never can equal the native hue, however artfully applied; nor do I hold the argument, that a fair face may conceal a vicious heart, to be of any weight. I am much more inclined to suppose such persons have a very strong propensity towards the qualities which are expressed in their countenances. It often indeed happens that the gloomy face may hide a cheerful heart, and the forbidding brow a humane mind. This may either be the effect of bad habits,

evil company, some defect of nature; or it may be the consequence of continued ill practice, in early life, the effects of which have been afterwards overcome.

"We are taught, by constant experience, that vicious inclinations are transmitted from the heart to the face; at least, this is true of certain vices. And what is the fairest countenance disfigured by the hateful vices of lust, anger, falsehood, envy, avarice, pride, and discontent? What can external marks of decorum effect when an ignoble and insignificant mind is depicted on the countenance? The most certain means of rendering the face beautiful is to beautify the mind, and to purify it from vice. He who would make his countenance intelligent, must so first make his mind. He who would impart to the face its most fascinating charms, must store the mind with religion and virtue, which will diffuse over it every expression of sublime content. The great Young somewhere says, 'there is not a more divine spectacle than a beauteous virgin, kneeling at her devotions, in whose countenance the humility and innocence of virtue beam.'

"And would not, in reality, this pleasing, this amiable expression of the heart, which we so much admire, accompany us in all our actions, were we as good, as beneficent, as we give ourselves so much trouble to appear, and which we might be with so little? Suppose two ministers, the natural gifts and external advantages of whom are equal; the one the sincere Christian, the other the perfect man of the world; which will have the advantage of exterior appearances, he whose heart overflows with the noblest philanthropy, or he who is prompted by self-love to render himself pleasing?

"The voice, often, is an evident indication of character, the good or bad properties of which it will acquire: there are certain tones of voice which betray a want of understanding, and which, when we have learned to think, will no more be heard. The good inclinations and sensations of the heart will always modulate and inspire the voice."—*Moralische Vorlesungen*, § 303, 307.

6. Of all the writers I am acquainted with, who have mentioned physiognomy, none seem to me so profound, so exact,

so clear, so great, I had almost said, so sacred, as Herder. The passages which I shall transcribe from his Plastick* (a work which may challenge all nations to produce its equal) are not only testimonies in favour of physiognomy, but almost render every thing I have hitherto said trivial. They nearly contain the system of physiognomy *in nuce* (in a nutshell), the essence and sum of physiognomy.

HERDER.

" Where is the hand that shall grasp that which resides beneath the skull of man? Who shall approach the surface of that now tranquil, now tempestuous abyss! Like as the Deity has ever been adored in sacred groves, so is the Lebanon, the Olympus of man, that seat of the secret power of the Divinity, overshadowed! We shudder at contemplating the powers contained in so small a circumference, by which a world may be enlightened, or a world destroyed.

" Through those two inlets of soul, the eye and ear, how wonderful are the worlds of light and sound, the words and images that find entrance!

" How significant are the descending locks that shade this mountain, this seat of the gods! their luxuriance, their partition, their intermingling!†

" The head is elevated upon the neck. Olympus resting upon an eminence in which are united freedom and strength, compression and elasticity, descriptive of the present and the future. The neck it is that expresses, not what man was originally, but what he is by habit or accident become; whether erect in defence of freedom, stretched forth and curbed in token of patient suffering, rising a Herculean pillar of fortitude, or sinking between the shoulders, the image of degradation; still it is incontestably expressive of character, action, and truth.

" Let us proceed to the countenance, in which shine forth mind, and divinity.

* Plastick. *Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildendem Traume.*——Τι καλλος; ερωτημα τυφλου.—Riga bey Hartknoch, 1778.

† I shall, probably, hereafter, make further use of this passage.

"On the front appear light and gloom, joy and anxiety, stupidity, ignorance, and vice. On this brazen table are deeply engraved every combination of sense and soul. I can conceive no spectator to whom the forehead can appear uninteresting. Here all the Graces revel, or all the Cyclops thunder! Nature has left it bare, that, by it, the countenance may be enlightened or darkened.

"At its lowest extremities, thought appears to be changed into act. The mind here collects the powers of resistance. Here reside the *cornua addita pauperi*. Here headlong obstinacy and wise perseverance take up their fixed abode.

"Beneath the forehead are its beauteous confines the eyebrows; a rainbow of promise, when benignant; and the bent bow of discord, when enraged; alike descriptive, in each case, of interior feeling.

"I know not any thing which can give more pleasure, to an accurate observer, than a distinct and perfectly arched eyebrow

"The nose imparts solidity and unity to the whole countenance. It is the mountain that shelters the fair vales beneath. How descriptive of mind and character are its various parts; the insertion, the ridge, the cartilage, the nostrils, through which life is inhaled.

"The eyes, considered only as tangible objects, are by their form, the windows of the soul, the fountains of light and life. Mere feeling would discover that their size and globular shape are not unmeaning. The eye-bone, whether gradually sunken, or boldly prominent, equally is worthy of attention; as likewise are the temples, whether hollow or smooth. That region of the face which includes the eyebrows, eye, and nose, also includes the chief signs of soul; that is, of will, or mind, in action.

"The occult, the noble, the sublime, sense of hearing, has nature placed sideways, and half concealed. Man ought not to listen entirely from motives of complaisance to others, but of information to himself; and, however perfect this organ of sensation may be, it is devoid of ornament; or, delicacy, depth, and expansion, such are its ornaments.

"I now come to the inferior part of the face, on which nature bestowed a mask for the male; and, in my opinion, not without reason. Here are displayed those marks of sensuality, which ought to be hidden. All know how much the upper lip betokens the sensations of taste, desire, appetite, and the enjoyments of love; how much it is curved by pride and anger, drawn thin by cunning, smoothed by benevolence, made flaccid by effeminacy; how love and desire, sighs and kisses, cling to it, by indescribable traits. The under lip is little more than its supporter, the rosy cushion on which the crown of majesty reposes. If the parts of any two bodies can be pronounced to be exactly adapted to each other, such are the lips of man, when the mouth is closed.

"It is exceedingly necessary to observe the arrangement of the teeth, and the circular conformation of the cheeks. The chaste and delicate mouth is, perhaps, one of the first recommendations to be met with in the common intercourse of life. Words are the pictures of the mind. We judge of the host by the portal. He holds the flaggon of truth, of love and endearing friendship.

"The chin is formed by the under lip, and the termination of the jaw-bones. If I may speak figuratively, it is the picture of sensuality in man, according as it is more or less flexible, smooth, or carbuncled: it discovers what his rank is among his fellows. The chin forms the oval of the countenance; and when, as in the antique statues of the Greeks, it is neither pointed nor indented, but smooth, and gradually diminishes, it is then the key-stone of the superstructure. A deformity in the chin is indeed much to be dreaded."

My quotation from this work is shorter than I intended, but further extracts will be made hereafter.

Enough, perhaps more than enough, and nothing but what was anticipated. I do not subscribe to all the opinions in these authors, and I shall find an opportunity to repeat some of them; to confirm, to consider them more attentively, and, I hope, sometimes, to correct them, when erroneous. In the mean time, these testimonies contain sufficient information and

proof, though the researches they include are not in my opinion so profound as they ought to be, to supersede, in part, that disrepute into which physiognomy has so generally fallen, and to put that pitiable prejudice to the blush which would rank it with the predictions of astrology.

OF THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

By physiognomonical sensation, I here understand "those feelings which are produced at beholding certain countenances, and the conjectures concerning the qualities of the mind, which are produced by the state of such countenances, or of their portraits drawn or painted."

This sensation is very universal; that is to say, as certainly as eyes are in any man, or any animal, so certainly are they accompanied by physiognomonical sensations. Different sensations are produced in each by the different forms that present themselves.

Exactly similar sensations cannot be generated by forms that are in themselves different.

Various as the impressions may be which the same object makes on various spectators, and opposite as the judgments which may be pronounced on one and the same form, yet there are certain extremes, certain forms, physiognomies, figures, and lineaments, concerning which all, who are not idiots, will agree in their opinions. So will men be various in their decisions concerning certain portraits, yet will be unanimous concerning certain others; will say, "this is so like it absolutely breathes," or, "this is totally unlike." Of the numerous proofs which might be adduced of the universality of physiognomonical sensation, it is only necessary to select a few, to demonstrate the fact.

I shall not here repeat what I have already noticed, on the instantaneous judgment which all men give, when viewing exterior forms. I shall only observe that, let any person, but for two days, remark all that he hears or reads, among men,

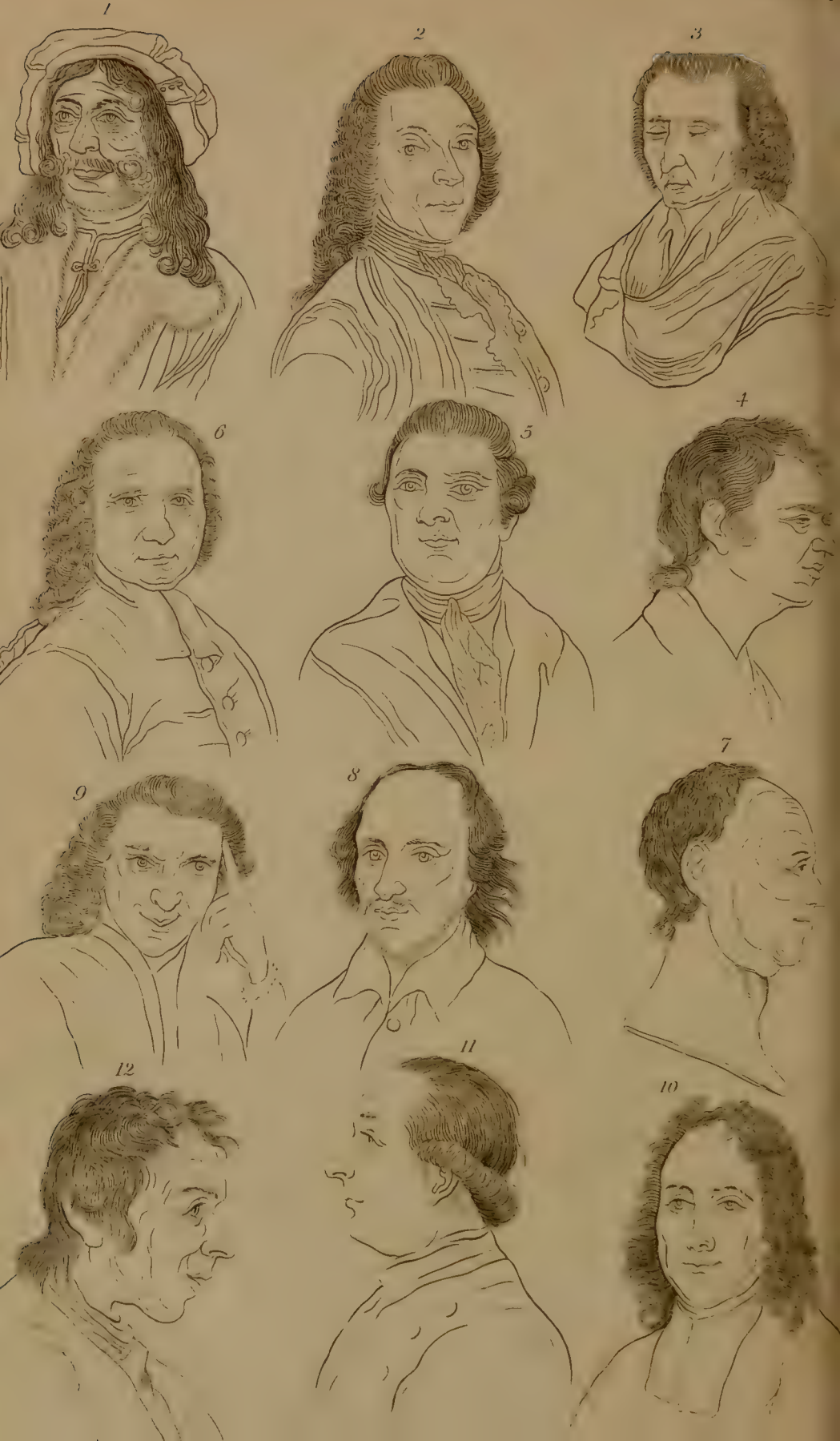
and he will every where hear and read, even from the very adversaries of physiognomy, physiognomonical judgments concerning men; will continually hear expressions like these: "You might have read it in his eyes"—"The look of the man is enough"—"He has an honest countenance"—"His manner sets every person at his ease"—"He has evil eyes"—"You read honesty in his looks"—"He has an unhealthy countenance"—"I will trust him for his honest face"—"Should he deceive me, I will never trust man more"—"That man has an open countenance"—"I suspect that insidious smile"—"He cannot look any person in the face."—The very judgments that should seem to militate against the science are but exceptions which confirm the universality of physiognomonical sensation. "His appearance is against him"—"This is what I could not have read in his countenance"—"He is better or worse than his countenance bespeaks."

If we observe mankind, from the most finished courtier to the lowest of the vulgar, and listen to the remarks they make on each other, we shall be astonished to find how many of them are entirely physiognomonical.

I have lately had such frequent occasion of observing this, among people who do not know that I have published any such work as the present; people, who, perhaps, never heard the word physiognomy; that I am willing, at any time, to risk my veracity on the proof that all men, unconsciously, more or less, are guided by physiognomonical sensation.

Another, no less convincing, though not sufficiently noticed, proof, of the universality of physiognomonical sensation, that is to say, of the confused feeling of the agreement between the internal character and the external form, is the number of physiognomonical terms to be found, in all languages, and among all nations; or, in other words, the number of moral terms, which, in reality, are all physiognomonical; but this is a subject that deserves a separate treatise. How important would such a treatise be in extending the knowledge of languages, and determining the precise meaning of words! How new! How interesting!

Here I might adduce physiognomonical proverbs; but I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have neither sufficient learning nor leisure to cite them from all languages, so as properly to elucidate the subject. To this might be added the numerous physiognomonical traits, characters, and descriptions, which are so frequent in the writings of the greatest poets, and which so much delight all readers of taste, sensibility, knowledge of human nature, and philanthropy.

Physiognomonical sensation is not only produced by the sight of man, but also by that of paintings, drawings, shades, and outlines. Scarcely is there a man in a thousand who, if such sketches were shewn him, would not, of himself, form some judgment concerning them, or, at least, who would not readily attend to the judgment formed by others.

ADDITIONS,

ILLUSTRATIVE OF PAGES 31, 32.

CONCERNING THE UNIVERSALITY OF PHYSIOGNOMONICAL SENSATION.

We shall when necessary make additions to some fragments, in support, and elucidatory of those opinions and propositions which have been advanced.

PLATE I.

A BOLDLY SKETCHED PORTRAIT OF ALBERT DURER.

Fig. 1.—Whoever examines this countenance cannot but perceive in it the traits of fortitude, deep penetration, determined perseverance, and inventive genius. At least every one will acknowledge the truth of these observations, when made.

MONCRIF.

Fig. 2.—There are few men, capable of observation, who will class this visage with the stupid. In the aspect, the eye, the nose, especially, and the mouth, are proofs, not to be mistaken, of the accomplished gentleman, and the man of taste.

JOHNSON.

Fig. 3, 4.—The most unpractised eye will easily discover

in these two sketches of Johnson, the acute, the comprehensive, the capacious mind, not easily deceived, and rather inclined to suspicion than credulity.

AN OUTLINE, AFTER STURTZ.

Fig. 5.—Says as little as an outline can say; certainly not drawn in that position which gives the decided character of a man; entirely deprived of all those shades which are, often, so wonderfully significant; yet, if so rude an outline ever can convey meaning, it does in the present instance; and certainly, according to the physiognomonical sensation of all experienced people, it is at least a capacious head, easy of conception, and possessed of feelings quickly incited by the beautiful.

SPALDING.

Fig. 6.—On the first view of this countenance, all will acknowledge Spalding was more than a common man; accurate, acute, and endowed with taste. Was he easily to be deceived? All will answer. no. Was he the friend of perplexed and obscure ideas? Certainly not. Will he act worthily and wisely? If he acts agreeably to his countenance, certainly, yes. The same will be said, whether viewed in front, or, in

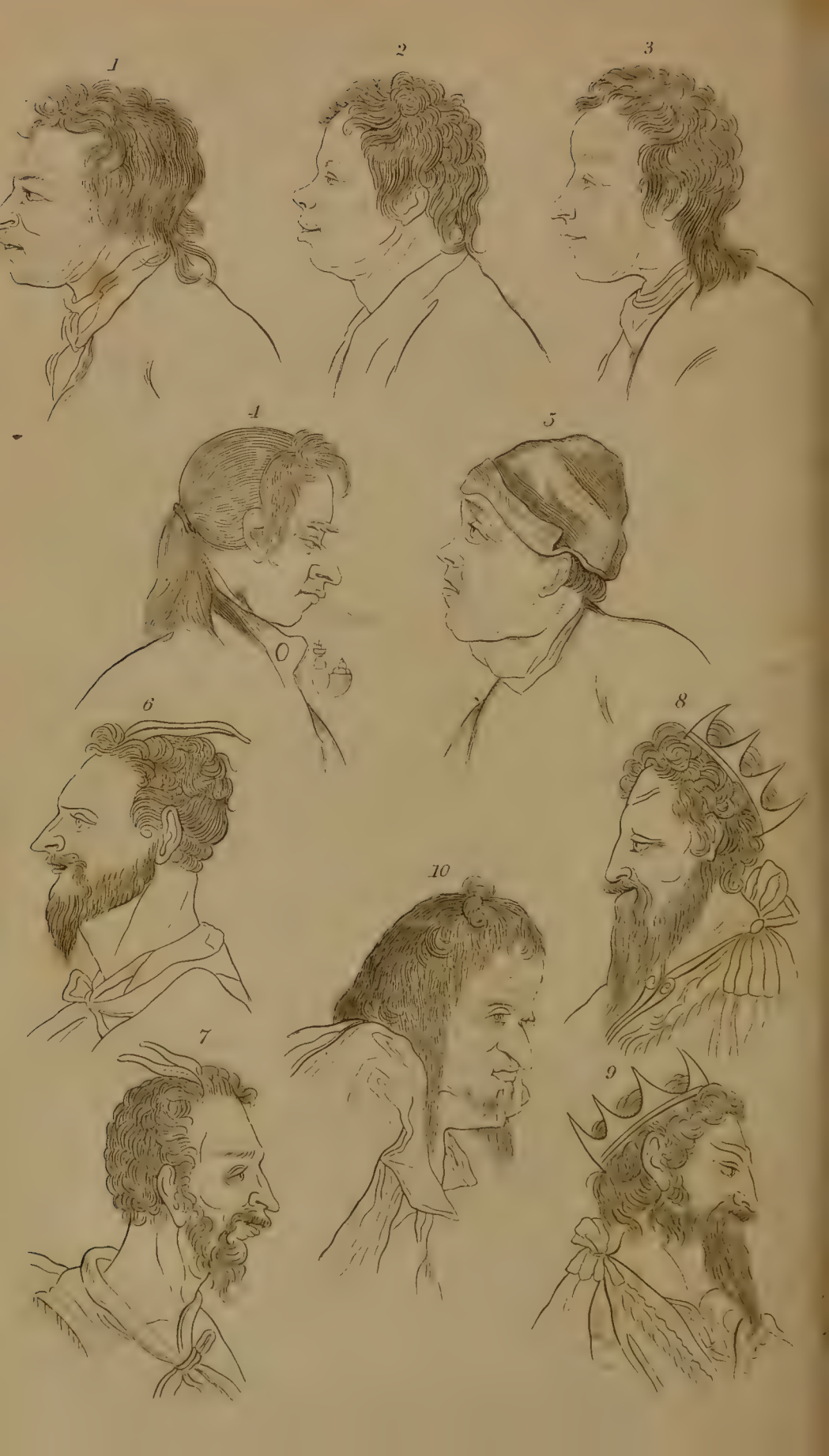
Profile, Fig. 7; the forehead, the eye, and the aspect, will appear, to the most uninformed, to betoken an elegant and reflective mind.

SHAKSPEARE.

Fig. 8.—A copy of a copy: add, if you please, a spiritless, vapid outline. How deficient must all outlines be! Among ten thousand can one be found that is exact? Where is the outline that can portray genius? Yet who does not read, in this outline, imperfect as it is, from pure physiognomonical sensation, the clear, the capacious, the rapid mind; all conceiving, all embracing, that, with equal swiftness and facility, imagines, creates, produces.

STERNE.

Fig. 9.—The most unpractised reader will not deny to this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countenance all the keen, the searching, penetration of wit; the most original fancy, full of fire, and the powers of invention. Who is so dull as not to view, in this countenance, somewhat of the spirit of poor Yorick?

S. CLARKE.

Fig. 10.—Perspicuity, benevolence, dignity, serenity, dispassionate meditation, the powers of conception, and perseverance, are the most apparent characteristics of this countenance. He who can hate such a face must laboriously counteract all those physiognomonical sensations with which he was born.

Fig. 11.—As is the full face, so is the profile; how emphatically does this confirm our judgment! To whom are not this forehead and this nose the pledges of a sound and penetrating understanding; this mouth, this chin, of benevolence a noble mind, fidelity, and friendship.

We must now view the reverse. Hitherto we have beheld nature in the most perfect of her productions: we must proceed to contemplate her in her deformity. In this, also, how intelligibly does she speak to the eyes of all, at the first glance!

Fig. 12.—Who does not here read reason debased; stupidity almost sunken to brutality? This eye, these wrinkles, of a lowering forehead, this projecting mouth, the whole position of the head, do they not all denote manifest dullness and debility?

PLATE II.

Fig. 1.—However equivocal the upper part of this countenance may be, physiognomonical sensation finds no difficulty in the lower. No person whatever will expect from this open mouth, this chin, these wrinkled cheeks, the effects of reflection, comparison, and sound decision.

TWO FOOLS, IN PROFILE.

Fig. 2, 3.—From the small eyes in both, the wrinkles in Fig. 3, their open mouths, particularly from the under part of

the countenance of Fig. 2, no man whatever will expect penetration, reasoning, or wisdom.

TWO FOOLS.

Fig. 4, 5.—That physiognomonical sensation, which, like sight and hearing, is born with all, will not permit us to expect much from Fig. 4; although, to the inexperienced in physiognomy, the proper marks of folly are not very apparent. It would excite universal surprise, should any one, possessing such a countenance, pronounce accurate decisions, or produce a work of genius. Fig. 5, is still less to be mistaken, and I would ask the most obstinate opponent of physiognomonical sensation, whether he would personally declare, or give it under his hand, that the man who expects wisdom from this countenance is himself wise.

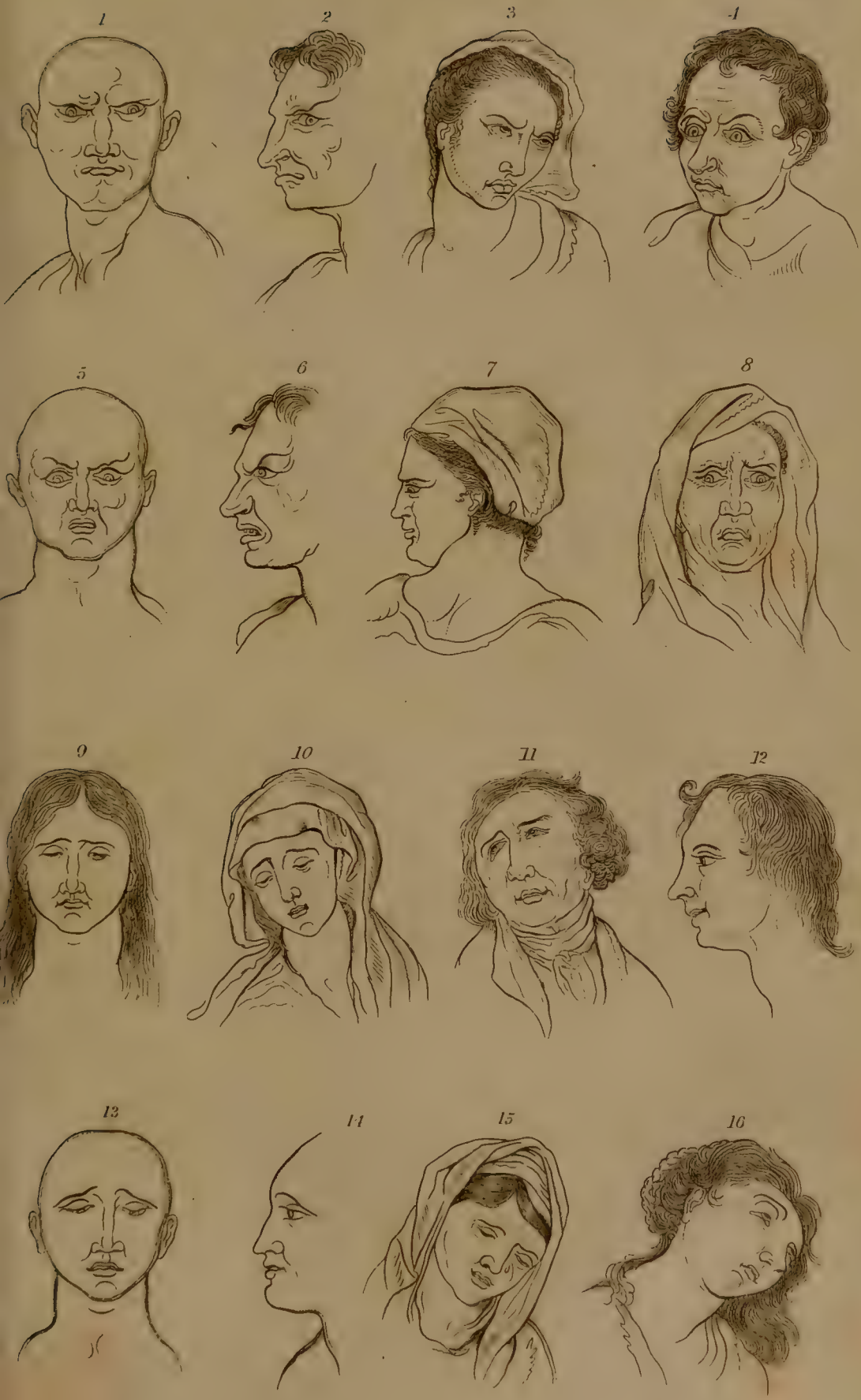
ATTILA.

Fig. 6, 7, 8, 9.—True or false, nature or caricature, each of these four Attilas will, to the common sensations of all men, depict an inhuman and brutal character. Brutality is most apparent in the horned figures (the horns out of the question), and it is impossible to be overlooked in the nose and mouth, or in the eye; though still it deserves to be called a human eye.

JUDAS, AFTER HOLBEIN.

Fig. 10.—Who can persuade himself that an apostle of Jesus Christ ever had an aspect like this, or that the Saviour could have called such a countenance to the apostleship? And whose feelings will be offended when we pronounce a visage like this base and wicked? Who could place confidence in such a man?

Let us proceed to the characters of passion. These are intelligible to every child; therefore, concerning these, there can be no dispute, if we are in any degree acquainted with their language. The more violent the passion is, the more apparent are its signs. The effect of the stiller passions is to contract and of the violent to distend the muscles. All will perceive in the four countenances of Plate III., Fig. 1 to 4, fear mingled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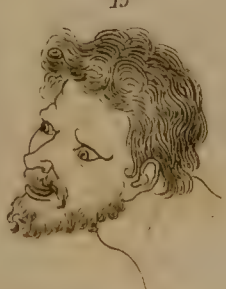
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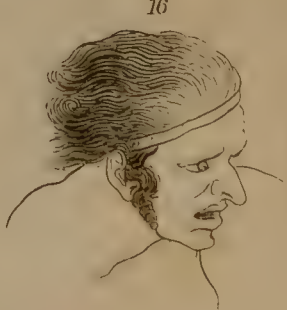
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with abhorrence.——In the four following, 5 to 8, as visibly will be perceived different gradations of terror, to the extreme.

A succession of calm, silent, restless, deep, and patient grief, are seen in Fig. 9 to 16. The same observation will apply to Plate IV., Fig. 1 to 8.

No man will expect cheerfulness, tranquillity, content, strength of mind, and magnanimity, from Fig. 9 to 12.

Fear and terror are evident in 13, 14; and terror, heightened by native indocility of character, in 15, 16.

Such examples might be multiplied without number; but to adduce some of the most decisive of the various classes is sufficient. We shall have continual occasion to exercise, and improve, this kind of physiognomonical sensation in our readers.

PHYSIOGNOMY A SCIENCE.

"Though there may be some truth in it, still, physiognomy never can be a science." Such will be the assertion of thousands of our readers, and, perhaps, this assertion will be repeated, how clearly soever their objections may be answered, and however little they may have to reply.

To such objectors we will say, physiognomy is as capable of becoming a science as any one of the sciences, mathematics excepted. As capable as experimental philosophy, for it is experimental philosophy; as capable as physic, for it is a part of the physical art; as capable as theology, for it is theology; as capable as the belles lettres, for it appertains to the belles lettres. Like all these, it may, to a certain extent, be reduced to rule, and acquire an appropriate character, by which it may be taught. As in every other science, so in this, much must be left to sensibility and genius. At present it is deficient in determinate signs and rules.

Whoever will take the trouble, which every child has the power of taking, of assuming those principles which all sciences have in common, the purely mathematical excepted, will no longer during his life, object that physiognomy is not scientific. Either he must allow the appellation scientific to physiognomy, or deny it to whatever is at present denominated science.

Whenever truth or knowledge is explained by fixed principles, it becomes scientific, so far as it can be imparted by words, lines, rules, and definitions. The question will be reduced to whether it be possible to explain the undeniable striking differences, which exist between human faces and forms, not by obscure, confused conceptions, but by certain characters, signs, and expressions; whether these signs can communicate the strength and weakness, health and sickness, of the body; the folly and wisdom, the magnanimity and meanness, the virtue and the vice of the mind. This is the only thing to be decided; and he, who, instead of investigating this question, should continue to declaim against it, must either be deficient in logical reasoning or in the love of truth.

What would be said of the man who should attempt to banish natural philosophy, physic, divinity, and the belles lettres, from the number of the sciences, because so many branches of them yet remain uncultivated, and clouded by uncertainty?

Is it not true that the experimental philosopher can only proceed with his discoveries to a certain extent; only can communicate them by words; can only say, "such and such are my experiments, such my remarks, such is the number of them, and such are the inferences I draw: pursue the track that I have explored?" Yet will he not be unable, sometimes, to say thus much? Will not his active mind make a thousand remarks, which he will want the power to communicate? Will not his eye penetrate recesses which he shall be unable to discover to that feebler vision that cannot discover for itself? And is experimental philosophy, therefore, the less a science? How great a perception of the truth had Leibnitz, before the genius of Wolf had opened that road, in which, at present, every cold logician may securely walk? And with which of the sciences is it otherwise? Is any science brought to perfection at the moment of its birth? Does not genius continually, with eagle eye and flight, anticipate centuries? How long did the world wait for Wolf? Who, among the moderns, is more scientific than Bonnet? Who so happily unites the genius of Leibnitz and the phlegm of Wolf? Who more accurately distinguishes falsehood from truth? Who more condescendingly takes ignorance by the hand? Yet to whom

would he be able to communicate his sudden perception of the truth; the result or the sources of those numerous, small, indescribable, rapid, profound remarks? To whom could he impart these by signs, tones, images, and rules? Is it not the same with physic, with theology, with all sciences, all arts? Is it not the same with painting, at once the mother and daughter of physiognomy? Is not this a science? Yet how little is it so!——"This is proportion, that disproportion. This nature, truth, life, respiration in the very act. That is constraint, unnatural, mean, detestable."——Thus far may be said and proved, by principles, which every scholar is capable of comprehending, retaining, and communicating. But where is the academical lecturer who shall inspire the genius of painting? As soon might books and instruction inspire the genius of poetry. How infinitely does he, who is painter or poet born, soar beyond all written rule? But must he, because he possesses feelings and powers which are not to be reduced to rule, he pronounced unscientific.

So in physiognomy; physiognomonical truth may, to a certain degree, be defined, communicated by signs, and words, as a science. We may affirm, this is sublime understanding. Such a trait accompanies gentleness, such another wild passion. This is the look of contempt, this of innocence. Where such signs are, such and such properties reside. By rule may we prescribe—"In this manner must thou study. This is the route thou must pursue. Then wilt thou arrive at that knowledge, which I, thy teacher, have acquired."

But will not the man of experience, the man of exquisite organs, in this, as in other subjects, called scientific, see further, deeper, and more distinctly? Will he not soar? Will he not make numerous remarks, that are not reducible to rule; and shall such exceptions prevent us from calling that a science which may be reduced to rule, and communicated by signs? Is not this common to all science as well as to physiognomy? Of which of the sciences are the limits defined, where nothing is left to taste, feeling, and genius? We should contemn that science, could such a science exist.

Albert Durer surveyed and measured men: Raphael mea-

sured men still more feelingly than Albert Durer. The former drew with truth, according to rule; the latter followed his imagination; yet was nature often depicted by him with not less exactness. Scientific physiognomy would measure like Durer, the physiognomy of genius like Raphael. In the mean time, the more observation shall be extended, language enriched, drawing improved; the more man shall be studied by man, to him the most interesting and the finest of studies; the more physiognomy shall become scientific, accurately defined, and capable of being taught, the more it shall then become the science of sciences; and, in reality, no longer a science, but sensibility, a prompt and convincing inspection of the human heart. Then shall folly busy herself to render it scientific, to dispute, write, and lecture on its principles; and then too, shall it no longer be, what it ought, the first of human sciences.

The obligations existing between science and genius, and genius and science, are mutual. In what manner, therefore, must I act? Shall I render physiognomy a science, or shall I apply only to the eyes, and to the heart, and, occasionally, whisper to the indolent spectator, lest he should contemn me for a fool—"Look! Here is something which you understand, only recollect there are others who understand still more?"

I shall conclude this fragment with a parody on the words of one, who, among other uncommon qualities with which he was endowed, had the gift of discerning spirits; by which he could discover, from the appearance alone, whether one whom no art could heal, had faith enough to become whole.—"For we know in part, and our extracts and commentaries are in part; but when that which is perfect is come, then these fragments shall be done away. As yet, what I write is the stammering of a child; but when I shall become a man, these will appear the fancies and labours of a child. For now we see the glory of man, through a glass, darkly; soon we shall see face to face. Now I know in part, but then shall I know, even as, also, I am known, by him, from whom, and through whom, and in whom are all things; to whom be glory, for ever and ever. Amen!"

OF THE ADVANTAGES OF PHYSIOGNOMY.

Whether a more certain, more accurate, more extensive, and thereby, a more perfect knowledge of man, be, or be not, profitable; whether it be, or be not, advantageous to gain a knowledge of internal qualities from external form and feature, is a question most deserving of inquiry and place among these fragments.

This may be classed first as a general question, whether knowledge, its extension and increase, be of consequence to man? I imagine this question can receive but one answer, from all unprejudiced persons.

Man must be ignorant of his own nature, and of the nature of things in general, as well as the relation there is between human happiness and his powers and passions, the effects of which so continually present themselves to his eyes; must indeed be prejudiced to excessive absurdity, if he does not perceive that the proper use of every power, and the proper gratification of every passion, is good, profitable, and inseparable from his welfare.

As certainly as man is possessed of corporeal strength, and a will for the exercise of that strength, so certain is it that to exercise strength is necessary. As certain as he has the faculties, power, and will, to love, so certain is it that it is necessary he should love. Equally certain is it that, if man has the faculties, power, and will, to obtain wisdom, that he should exercise those faculties for the attainment of wisdom. How paradoxical are those proofs that science and knowledge are detrimental to man, and that a rude state of ignorance is to be preferred to all that wisdom can teach!

I here dare, and find it necessary, to affirm that physiognomy has at least as many claims of essential advantage as are granted by men, in general, to other sciences.

Further; with how much justice may we not grant precedency to that science which teaches the knowledge of men? What object is so important to man as man himself? What knowledge can more influence his happiness than the know-

ledge of himself? This advantageous knowledge is the peculiar province of physiognomy.

Of all the knowledge obtained by man, of all he can learn by reasoning on his mind, his heart, his qualities and powers, those proofs which are obtained by the aid of the senses, and that knowledge which is founded on experience, has ever been the most indisputable, and the most advantageous. Who, then, among philosophers will not prefer the experimental part of psychology to all other knowledge?

Therefore has physiognomy the threefold claims of the advantages arising from knowledge, in general, the knowledge of man, in particular, and, especially, of this latter knowledge, reduced to experiment.

Whoever would wish perfect conviction of the advantages of physiognomy, let him, but for a moment, imagine that all physiognomonical knowledge and sensation were lost to the world. What confusion, what uncertainty, and absurdity must take place, in millions of instances, among the actions of men! How perpetual must be the vexation of the eternal uncertainty in all which we shall have to transact with each other, and how infinitely would probability, which depends upon a multitude of circumstances, more or less distinctly perceived, be weakened by this privation! From how vast a number of actions, by which men are honoured and benefited, must they then desist!

Mutual intercourse is the thing of most consequence to mankind, who are destined to live in society. The knowledge of man is the soul of this intercourse, that which imparts to it animation, pleasure and profit. This knowledge is, in some degree, inseparable from, because necessary to, all men. And how shall we with greater ease and certainty acquire this knowledge than by the aid of physiognomy, understood in its most extensive sense, since, in so many of his actions, he is incomprehensible?

Let the physiognomist observe varieties, make minute distinctions, establish signs, and invent words, to express these his remarks; form general, abstract, propositions; extend and improve physiognomonical knowledge, language, and sensation,

and thus will the uses and advantages of physiognomy progressively increase.

Let any man suppose himself a statesman, a divine, a courtier, a physician, a merchant, friend, father, or husband, and he will easily conceive the advantages which he, in his sphere, may derive from physiognomonical science. For each of these stations, a separate treatise of physiognomy might be composed.

When we speak of the advantages of physiognomy, we must not merely consider that which, in the strictest sense, may be termed scientific, or what it might scientifically teach. We rather ought to consider it as combined with those immediate consequences which every endeavour to improve physiognomy will undoubtedly have, I mean the rendering of physiognomonical observation and sensation more vigilant and acute.

As this physiognomonical sensation is ever combined with a lively perception of what is beautiful, and what deformed; of what is perfect and what imperfect, (and where is the able writer on physiognomy who will not increase these feelings?) how important, how extensive, must be the advantages of physiognomy! How does my heart glow at the supposition that so high a sense of the sublime and beautiful, so deep an abhorrence of the base and deformed, shall be excited; that all the charms of virtue shall actuate the man who examines physiognomonically; and that he who, at present, has a sense of those charms, shall, then, so powerfully, so delightfully, so variously, so incessantly, be impelled to a still higher improvement of his nature!

Physiognomy is a source of the purest, the most exalted sensations: an additional eye, wherewith to view the manifold proofs of divine wisdom and goodness in the creation, and, while thus viewing unspeakable harmony and truth, to excite more ecstatic love for their adorable Author. Where the dark inattentive sight of the inexperienced perceives nothing, there the practical view of the physiognomist discovers inexhaustible fountains of delight, endearing, moral, and spiritual. It is the latter only who is acquainted with the least variable, most perspicuous, most significant, most eloquent, most beau-

tiful of languages; the natural language of moral and intellectual genius, of wisdom and virtue. He reads it in the countenances of those who are unconscious of their own native elocution. He can discover virtue, however concealed. With secret ecstacy, the philanthropic physiognomist discerns those internal motives, which would, otherwise, be first revealed in the world to come. He distinguishes what is permanent in the character from what is habitual, and what is habitual, from what is accidental. He, therefore, who reads man. in this language, reads him most accurately.

Physiognomy unites hearts, and forms the most durable, the most divine, friendships; nor can friendship discover a more solid rock of foundation than in the fair outlines, the noble features, of certain countenances.

Physiognomy is the very soul of wisdom, since, beyond all expression, it elevates the mutual pleasures of intercourse, and whispers to the heart when it is necessary to speak, when to be silent; when to forewarn; when to excite; when to console, and when to reprehend.

Physiognomy is the terror of vice. No sooner should physiognomonical sensation be awakened into action, than consistorial chambers, cloisters, and churches, must become branded with excess of hypocritical tyranny, avarice, gluttony, and debauchery; which, under the mask, and to the shame, of religion, have poisoned the welfare of mankind. The esteem, reverence, and love, which have hitherto been paid them, by the deluded people, would perish like autumnal leaves. The world would be taught that to consider such degraded, such pitiable forms, as saints, pillars of the church and state, friends of men, and teachers of religion, were blasphemy.

To enumerate all the advantages of physiognomy would require a large treatise—a number of treatises, for the various classes of mankind. The most indisputable, though the least important, of these its advantages, are those the painter acquires; who, if he be not a physiognomist, is nothing. The greatest is that of forming, conducting, and improving the human heart. I shall have frequent opportunities of making remarks in confirmation of the truth of what I have advanced.

At present I shall only add, in conclusion of this too imperfect fragment, what I have been in part already obliged to say, that the imperfect physiognomonical knowledge I have acquired, and my increase of physiognomonical sensation, have daily been to me a source of indescribable profit. Nay, I will venture to add, they were to me indispensable, and that I could not, possibly, without their aid, have passed through life with the same degree of pleasure.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

Methinks I hear some worthy man exclaim, "Oh thou who hast ever hitherto lived the friend of religion and virtue, what is thy present purpose? What mischief shall not be wrought by this thy physiognomy! Wilt thou teach man the unblessed art of judging his brother by the ambiguous expressions of his countenance? Are there not already sufficient of censoriousness, scandal, and inspection into the failings of others? Wilt thou teach man to read the secrets of the heart, the latent feelings, and the various errors of thought?

"Thou dwellest upon the advantages of the science; sayest thou shalt teach men to contemplate the beauty of virtue, the hatefulness of vice, and, by these means, make them virtuous; and that thou inspirest us with an abhorrence of vice, by obliging us to feel its external deformity. And what shall be the consequence? Shall it not be that for the appearance, and not the reality, of goodness, man shall wish to be good? That, vain as he already is, acting from the desire of praise, and wishing only to appear what he ought determinately to be, he will yet become more vain, and will court the praise of men, not by words and deeds, alone, but by assumed looks and counterfeited forms? Oughtest thou not rather to weaken this already too powerful motive for human actions, and to strengthen a better; to turn the eyes inward, to teach actual improvement, and silent innocence, instead of inducing him to reason on the outward, fair, expressions of goodness, or the hateful ones of wickedness?"

This is a heavy accusation, and has great appearance of truth. Yet how easy is defence to me; and how pleasant, when my opponent accuses me from motives of philanthropy, and not of splenetic dispute!

The charge is twofold. Censoriousness and vanity. I teach men to slander each other, and to become hypocrites.

I will answer these charges separately; nor let it be supposed I have not often, myself, reflected on what they contain really objectionable, and felt it in all its force.

The first relates to the possible abuse of this science.

No good thing can be liable to abuse, till it first becomes a good thing; nor is there any actual good which is not the innocent cause of abuse. Shall we, therefore, wish that good should not exist?

All the feeble complaints concerning the possible, probable, or, if you will, inevitable, injurious effects, can only be allowed a certain weight. Whoever is just will not fix his attention, solely, on the weak side of the question. He will examine both sides; and, when good preponderates, he will be satisfied, and endeavour, by all means in his power, to evade, or diminish, the evil.

Who better can inspire us with this heroic fortitude in favour of good, although attended by evil; who better can cure us of pusillanimous anxieties, and dread of evil while in the pursuit of good, than the great Author and Founder of the noblest good? Who, notwithstanding his affectionate love of mankind, his hatred of discord, and love of peace, so openly proclaimed, "I am not come to send peace on the earth, but a sword."

He was grieved at every ill effect of his mission, but was calm concerning every thing that was in itself good, and preponderately good in its consequences. I, also, grieve for the ill effects of this book; but I, also, will be calm, convinced of the great good which shall be the result. I clearly perceive, nor endeavour to conceal from myself, every disadvantage which shall, in all probability, occur, at least, for a time, and among those who content themselves with a slight taste of knowledge, whether human or divine. I continually keep every defect of the science in view, that I may exert all my

powers to render it as harmless, and as profitable, as possible; nor can this prospect of probable abuses, attendant on every good, on every divine work, induce me to desist; being, as I am, at each step, more firmly convinced that I am labouring to effect an excellent purpose, and that every man, who reads me with attention, and has not the corruptest of hearts, will rather be improved than injured.

Thus far, generally, and now for a more particular answer to the first objection.

I.

I teach no black art; no nostrum, the secret of which I might have concealed, which is a thousand times injurious for once that it is profitable, the discovery of which is, therefore, so difficult.

I do but teach a science, the most general, the most obvious, with which all men are acquainted, and state my feelings, observations, and their consequences.

We ought never to forget that the very purport of outward expression is to teach what passes in the mind, and that to deprive man of this source of knowledge were to reduce him to utter ignorance; that every man is born with a certain portion of physiognomonical sensation, as certainly as that every man, who is not deformed, is born with two eyes; that all men, in their intercourse with each other, form physiognomonical decisions, according as their judgment is more or less clear; that it is well known, though physiognomy were never to be reduced to science, most men, in proportion as they have mingled with the world, derive some profit from their knowledge of mankind, even at the first glance; and that the same effects were produced long before this question was in agitation. Whether, therefore, to teach men to decide with more perspicuity and certainty, instead of confusedly; to judge clearly with refined sensations, instead of rudely and erroneously, with sensations more gross; and, instead of suffering them to wander in the dark, and venture abortive and injurious judgments, to teach them, by physiognomonical experiments, by the rules of prudence and caution, and the sublime voice of philanthropy, to

mistrust, to be diffident, and slow to pronounce, where they imagine they discover evil; whether this, I say, can be injurious, I leave the world to determine.

I here openly and loudly proclaim, that whoever disregards all my warnings, disregards the proofs and examples I give, by which he may preserve himself from error; whoever is deaf to the voice of philanthropy, and, like a madman with a naked sword, rushes headlong to assassinate his brother's good name, the evil must be upon his head. When his wickedness shall appear, and he shall be punished for his unpardonable offences against his brother, my soul shall not be polluted by his sin.

I believe I may venture to affirm very few persons will, in consequence of this work, begin to judge ill of others who had not before been guilty of the practice.

"This Jew has not the smallest respect for the legislature, or his superiors; he scourges the people, who have done him no injury, with whips; he goes to banquetings, wherever he is invited, and makes merry; he is a very mischief maker; and lately he said to his companions, *I am not come to send peace, but a sword.*"——What a judgment is here, from a partial view of the actions of Christ! But view his physiognomy, not as he has been depicted by Raphael, the greatest of painters, but by Holbein only, and if you have the smallest physiognomonical sensation, oh! with what certainty of conviction, will you immediately pronounce a judgment entirely the reverse! You will find that these very accusations, strong as they seem in selection, are accordant to his great character, and worthy the Saviour of the world.

Let us but well consider how much physiognomy discovers to the skilful eye, with what loud-tongued certainty it speaks, how perfect a picture it gives of him who stands open to its inspection, and we, most assuredly, shall not have more, but less to fear, from its decisions, when the science shall have the good fortune to become more general, and shall have taught superior accuracy to the feelings of men.

II.

The second objection to physiognomy is that "it renders men vain, and teaches them to assume a plausible appearance."—When thou didst urge this, how great was the impression thy words made upon my heart; and how afflicted am I to be obliged to answer thee, that this thy objection is applicable only to an ideal, and innocent, and not an actual, and wicked world.

The men thou wouldst reform are not children, who are good, and know not that they are so; but men, who must from experience, learn to distinguish between good and evil; men, who, to become perfect, must necessarily be taught their own noxious, and consequently their own beneficent qualities. Let, therefore, the desire of obtaining approbation from the good act in concert with the impulse to goodness. Let this be the ladder; or, if you please, the crutch to support tottering virtue. Suffer men to feel that God has ever branded vice with deformity, and adorned virtue with inimitable beauty. Allow man to rejoice when he perceives that his countenance improves in proportion as his heart is ennobled. Inform him only, that to be good from vain motives, is not actual goodness, but vanity; that the ornaments of vanity will ever be inferior and ignoble; and that the dignified mien of virtue never can be truly attained, but by the actual possession of virtue, unsullied by the leaven of vanity.

Beholdest thou some weeping youth, who has strayed from the paths of virtue, who, in his glass, reads his own degradation, or reads it in the mournful eye of a tender, a discerning, a physiognomonical friend; a youth who has studied the worth of human nature in the finest forms of the greatest masters.—Suffer his tears to flow—emulation is roused; and he henceforth determines to become a more worthy ornament of God's beauteous creation than he has hitherto been.

OF THE EASE OF STUDYING PHYSIOGNOMY.

To learn the lowest, the least difficult of sciences, at first appears an arduous undertaking, when taught by words or books, and not reduced to actual practice. What numerous dangers and difficulties might be objected against all the daily enterprises of men, were it not undeniable that they are performed with facility! How might not the possibility of making a watch, and still more a watch worn in a ring, or of sailing over the vast ocean, and of numberless other arts and inventions be disputed, did we not behold them constantly practised! How many arguments might be urged against the practice of physic! And, though some of them may be unanswerable, how many are the reverse!

We must not too hastily decide on the possible ease, or difficulty of any subject, which we have not yet examined. The simplest may abound with difficulties to him who has not made frequent experiments, and, by frequent experiments, the most difficult may become easy. This, I shall be answered, is the commonest of common place. Yet, on this depends the proof of the facility of the study of physiognomy, and of the intolerant folly of those who would rather contest the possibility of a science than profit by its reality.

"Perhaps you have not examined it yourself, therefore can say nothing on the subject."—I have examined, and can certainly say something. I own, I scarcely can ascribe to myself one of the numerous qualities which I hold necessary to the physiognomist. I am short-sighted, have little time, patience, or skill in drawing; have but a small knowledge of the world; am of a profession, which, notwithstanding all the opportunities it may give me of obtaining a knowledge of mankind, yet renders it impossible for me to make physiognomy my only study; I want anatomical knowledge, copiousness and accuracy of language, which only can be obtained by continually reading the best writers, epic and dramatic, of all nations and ages. How great are these disadvantages! Yet is there scarcely a

day in which I do not add to, or confirm my former physiognomonical remarks.

Whoever possesses the slightest capacity for, and has once acquired the habit of, observation and comparison, should he even be more deficient in requisites than I am, and should he see himself daily and incessantly surrounded by hosts of difficulties, will yet certainly be able to make a progress.

We have men constantly before us. In the very smallest towns there is a continual influx and reflux of persons, of various and opposite characters. Among these, many are known to us without consulting physiognomy; and that they are patient, or choleric, credulous, or suspicious, wise, or foolish, of moderate, or weak capacity, we are convinced past contradiction. Their countenances are as widely various as their characters, and these varieties of countenance may each be as accurately drawn as their varieties of character may be described.

We have daily intercourse with men; their interest and ours are connected. Be their dissimulation what it may, passion will, frequently, for a moment, snatch off the mask, and give us a glance, or at least, a side view, of their true form.

Shall nature bestow on man the eye and ear, and yet have made her language so difficult, or so entirely unintelligible? And not the eye and ear, alone; but feeling, nerves, internal sensations; and yet have rendered the language of the superficies so confused, so obscure? She who has adapted sound to the ear, and the ear to sound; she who has created light for the eye, and the eye for light; she who has taught man, so soon, to speak, and to understand speech; shall she have imparted innumerable traits and marks of secret inclinations, powers, and passions, accompanied by perception, sensation, and an impulse to interpret them to his advantage; and, after bestowing such strong incitements, shall she have denied him the possibility of quenching this his thirst of knowledge; she who has given him penetration to discover sciences still more profound, though of much inferior utility; who has taught him to trace out the paths, and measure the curves, of comets;

who has put a telescope into his hand, that he may view the satellites of planets, and has endowed him with the capability of calculating their eclipses, through revolving ages; shall so kind a mother have denied her children, her truth-seeking pupils, her noble philanthropic offspring, who are so willing to admire, and rejoice in, the majesty of the Most High, viewing man his master-piece, the power of reading the ever present, ever open, book of the human countenance; of reading man, the most beautiful of all her works, the compendium of all things, the mirror of the Deity?

Canst thou, man of a sound understanding, believe this can be so? Canst thou credit such accusations against the most affectionate of mothers? Shall so much knowledge, with which thou mayest dispense, be bestowed upon thee; and shalt thou have been denied that which is of most importance?

Awake, view man in all his infinite forms. Look, for thou mayest eternally learn; shake off thy sloth, and behold. Meditate on its importance. Take resolution to thyself, and the most difficult shall become easy.

Awake to the conviction of the necessity of the knowledge of man, and be persuaded that this knowledge may be acquired; so shall recurring examples, and increasing industry, smooth the path of knowledge.

The grand secret of simplifying science consists in analyzing, in beginning with what is easy, and proceeding progressively. By this method, miracles will at length be wrought. The mountain of knowledge must be climbed step by step.

Which of the sciences, surrounded as they all are with difficulties, has not been highly improved by recurring observation, reflection, and industry?

When I come to speak of the method in which physiognomy ought, probably, to be studied, the intelligent reader will be able to decide whether improvement in this science be so difficult, and impossible, as so many, from such opposite reasons, have pretended.

OF THE DIFFICULTIES OF PHYSIOGNOMY.

This fragment ought to be one of the longest in the whole work, although it will be one of the shortest. Not the most copious volume would be sufficient to propound, and obviate, all the numberless objections with which physiognomy is surrounded.

All the objections brought against it, and certainly all are not brought which might be, some of which are true, and many false, concur, at least, in proving the general conviction of the difficulties which attend this inquiry into the effects of nature.

I do not believe that all the adversaries of physiognomy can conjure up so many difficulties as will soon present themselves to the philosophical physiognomist himself. A thousand times have I been dismayed at their number and variety, and almost persuaded to desist from all further inquiry. I was, however, continually encouraged and confirmed, in my pursuits, by those certain, undeniable, proofs I had collected, and by thousands of examples, which no single fact could destroy. These gave me fortitude, and determined me to vanquish a part of my difficulties, and calmly to leave those which I found unconquerable, until some future opportunity might afford me the means of reconciling so many apparent contradictions.

There is a peculiar circumstance attending the starting of difficulties. There are some who possess the particular gift of discovering and inventing difficulties, without number or limits, on the most common and easy subjects. I could cite many such persons who possess this gift in a very extraordinary degree. Their character is very remarkable, and determinate. In other respects they are excellent people. They may be the salt, but cannot be the food, of society. I admire their talents, yet should not wish for their friendship, were it possible they should desire mine. I shall be pardoned this short digression. I now return to the difficulties of physiognomy; and, innumerable as they are, I shall be brief, because it not being my intention to cite them all in this place, the most important will

occasionally be noticed, and answered, in the course of the work. Scarcely a fragment will be written in which the author and reader will not have occasion to remark difficulties. Many of these difficulties will be noticed in the fragment, which treats on the character of the physiognomist, (p. 62). I have an additional motive to be brief, which is, that most of these difficulties are included in—

The indescribable minuteness of innumerable traits of character—or the impossibility of seizing, expressing, and analyzing certain sensations and observations.

Nothing can be more certain than that the smallest shades, which are scarcely discernible to an inexperienced eye, frequently denote total opposition of character. Almost every succeeding page will afford opportunity of making this remark. How wonderfully may the expression of countenance and character be altered by a small inflexion or diminishing, lengthening or sharpening, even though but of a hair's breadth! Whoever wishes for immediate conviction of this truth, need but be at the trouble to take five or six shades of the same countenance, with all possible accuracy, and afterwards, as carefully reduce and compare them to each other.

How difficult, how impossible, must this variety of the same countenance, even in the most accurate of the arts of imitation, render precision! And the importance of precision to physiognomy has, by numerous reasons, before been proved.

How often does it happen that the seat of character is so hidden, so enveloped, so masked, that it can only be caught in certain, and, perhaps, uncommon positions of the countenance, which will again be changed, and the signs all disappear, before they have made any durable impression! Or, supposing the impression made, these distinguishing traits may be so difficult to seize, that it shall be impossible to paint, much less to engrave, or describe them by language.

This may likewise happen to the most fixed, determinate, and decisive marks. Numberless of these can neither be described nor imitated. How many, even, are not to be retained by the imagination! How many, that are rather felt than seen! Who shall describe, who delineate, the cheering, the

enlightening ray; who the look of love; who the soft benignant vibration of the benevolent eye; who the twilight, and the day, of hope; who the internal strong efforts of a mind, wrapt in gentleness and humility, to effect good, to diminish evil, and to increase present and eternal happiness; who all the secret impulses and powers, collected in the aspect of the defender, or enemy, of truth; of the bold friend, or the subtle foe, of wisdom; who "the poet's eye, in a fine phrenzy rolling, glancing from heaven to earth, from earth to heaven, while imagination bodies forth the forms of things unknown;" who shall all this delineate, or describe? Can charcoal paint fire, chalk light, or can colours live and breathe

It is with physiognomy as with all other objects of taste, literal, or figurative, of sense, or of spirit. We can feel, but cannot explain. The essence of every organized body is, in itself, an invisible power. It is mind. Without this incomprehensible principle of life, there is neither intelligence, action, nor power. "The world seeth not, knoweth not, the spirit." Oh! how potent is this truth, whether in declamation it be expressed with insipidity or enthusiasm, from the Holy Spirit, that in person inspired the apostles and evangelists of the Lord, to the spirit of the most insignificant being! The world seeth it not, and knoweth it not. This is the most general proposition possible. The herd satiate themselves with words without meaning, externals without power, body without mind, and figure without essence. Overlooked as it has been by mere literal readers, who are incapable of exalting themselves to the great general sense of the word of God, and who have applied the text to some few particular cases, though it be the key to nature and revelation, though it be itself the revelation of revelation, the very soul of knowledge, and the secret of secrets. "It is the spirit that maketh alive, the flesh profiteth nothing."

Since likewise, (which who will or can deny?) since all flesh is valued according to the spirit within; since it is the spirit alone of which the physiognomist is in search, endeavouring to discover, portray, and describe; how difficult must it be for him to delineate, by words or images, the best, most volatile,

and spiritual part, to those who have neither eyes nor ears! Words and images are but a still grosser kind of flesh and spirit.

What I have here said can only be instructive and intelligible to a few readers, but those few will find much in this passage whereon to meditate.

Let us proceed.

How many thousand accidents, great and small, physical and moral; how many secret incidents, alterations, passions; how often will dress, position, light and shade, and innumerable discordant circumstances, show the countenance so disadvantageously, or, to speak more properly, betray the physiognomist into a false judgment, on the true qualities of the countenance and character! How easily may these occasion him to overlook the essential traits of character, and form his judgment on what is wholly accidental!

"The wisest man, when languid, will look like a fool," says Zimmermann; and he may be right, if his observation extends no further than the actual state of the muscular parts of the countenance.

To cite one very common instance, out of a hundred, how surprisingly may the small pox, during life, disfigure the countenance! How may it destroy, confuse or render the most decisive traits imperceptible!

I shall not here enumerate the difficulties which the most accurate observer has to encounter in dissimulation; I perhaps may notice these in a separate fragment.

There is one circumstance, however, which I must not omit to mention.

The best, the greatest, the most philosophical physiognomist is still but man; I do not here allude to those general errors from which he cannot be exempt; but that he is a prejudiced man, and that it is necessary he should be as unprejudiced as God himself.

How seldom can he avoid viewing all objects through the medium of his own inclinations or aversions, and judging accordingly! Obscure recollections of pleasure or displeasure, which this or that countenance have by various incidents im-

pressed upon his mind, impressions left on his memory, by some object of love or hatred—how easily, nay, necessarily, must these influence his judgment! Hence, how many difficulties must arise to physiognomy, so long as physiognomy shall continue to be the study of men and not of angels!

We will therefore grant the opposer of physiognomy all he can ask, although we do not live without hope that many of the difficulties shall be resolved, which, at first, appeared to the reader, and the author, inexplicable.

Yet how should I conclude this fragment without unburdening my heart of an oppressive weight, something of which, perhaps, I have before given the reader to understand—

That is, that "many weak and unphilosophical minds, who never during life have made, nor ever will make, a deep observation, may be induced, from reading my writings, to imagine themselves physiognomists."

"He that hath ears to hear let him hear."

As soon might ye become physiognomists by reading my book, read and pore however industriously you please, as you would become great painters, by copying the drawings of Preysler, or reading the works of Hagedorn, or Fresnoy; great physicians, by studying Boerhaave; or great statesmen, by learning Grotius, Puffendorf, and Montesquieu, by rote.

OF THE RARITY OF THE SPIRIT OF PHYSIOGNOMONICAL OBSERVATION.

In the fragment, (p. 31), we have noticed how general, yet obscure and indeterminate, physiognomonical sensation is: in this we shall speak of the rarity of the true spirit of physiognomonical observation. As few are the persons who can think physiognomonically, as those who can feel physiognomonically are numerous.

Nothing can appear more easy than to observe, yet nothing is more uncommon. By observe I mean to consider a subject in all its various parts: first to consider each part separately, and, afterwards, to examine its analogy with contiguous or

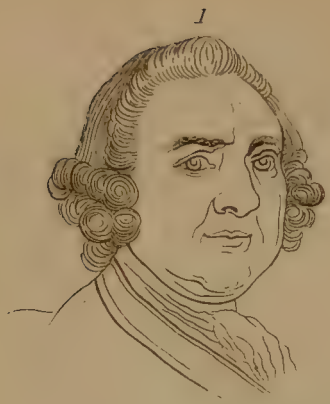
other possible objects; to conceive and retain the various properties which delineate, define, and constitute the essence of the thing under consideration; to have clear ideas of these properties, individually and collectively, as contributing to form a whole, so as not to confound them with other properties, or things, however great the resemblance.

We need only attend to the different judgments of a number of men, concerning the same portrait, to be convinced of the general want of a spirit of accurate observation: nor has any thing so effectually, so unexpectedly convinced me, of the extreme rarity of the true spirit of observation, even among men of genius, in famed, and fame-worthy observers, in far greater physiognomists than I can ever hope to become; nothing, I say, has so perfectly convinced me of the rarity of this spirit, as the confounding of widely different portraits and characters, which, notwithstanding their difference, have been mistaken for the same. To make erroneous remarks is a very common thing; and, probably, has often befell myself. This all tends to prove how uncommon an accurate spirit of observation is, and how often it forsakes even those who have been most assiduous in observing.

I shudder when I remember the supposed likenesses which are found between certain portraits and shades, and the living originals. How many men suppose each caricature a true portrait, or, probably, sometimes, take it for an ideal!* In such judgments I perceive a most perfect analogy to the judgments of the most common observers on character. Each slander, in which there is but a shade of truth, is as usually supposed to be the full and exact truth, as are so many thousand wretched portraits supposed to be real and exact likenesses.

Hence originate many pitiable physiognomonical decisions; hence are deduced so many apparently well-founded objections against physiognomy, objections that, in reality, are false.

* By *Caricature*, the Author appears to mean nothing more than an imperfect drawing, and by *Ideal*, sometimes perfect beauty, sometimes a fancy piece. These words occur so frequently, that they must inevitably be often retained in the translation. T.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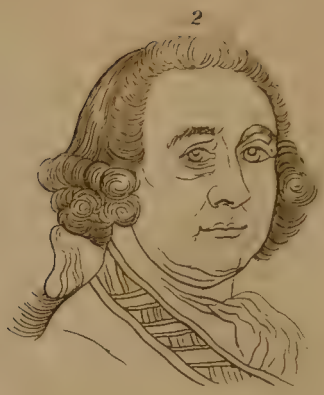
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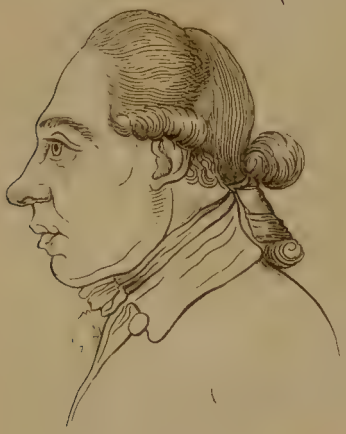
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We call that likeness which is unlike, because we are not accustomed to observation sufficiently acute.

I cannot sufficiently caution physiognomists against haste and erroneous comparisons and suppositions; or to wait till they are well convinced that they have not imagined two different countenances to resemble each other, or men which are unlike to be the same.

I shall, therefore, take every opportunity in this work, to render the reader attentive to the smallest, scarcely discernible, variations of certain countenances and traits, which, on a first view, might appear to be alike.

ADDITIONS.

PLATE V

ANSON.

Fig. 1, 2.—Alike as these heads may appear to an inexperienced eye, how different are they to an observer! A countenance so noble as that of Anson can never be entirely rendered mean, or wholly unresembling.—Who that had once beheld Anson, alive or well painted, would, at viewing these caricatures, exclaim Anson!—Yet, on the contrary, how few would pronounce—Not Anson!—How few will be able accurately to perceive and define the very essential differences between these faces! The observer will see where the unobservant are blind; and while the latter are dumb, will pronounce the forehead of 2 is more thoughtful and profound than that of 1—1 forms no such deep consistent plans as 2—The eyebrows of 1 are more firm and closely knit than those of 2.—So likewise is the eye of 1; but that of 2 is more open and serene. The nose of 2 is something more compact, and, therefore, more judicious, than 1; the mouth of 1 is awry, and somewhat small; the chin of 2 is likewise more manly and noble than of 1.

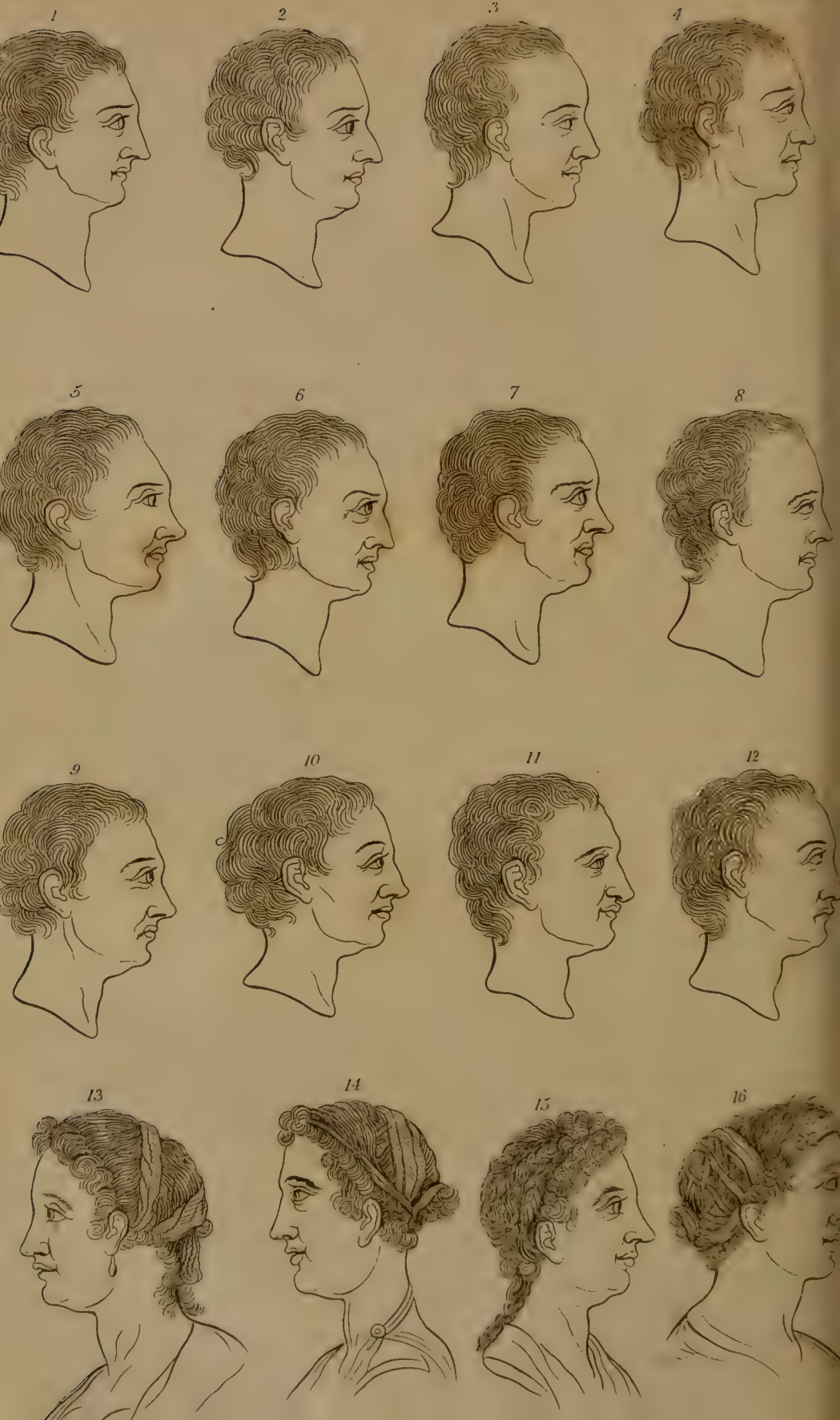
Fig. 3 to 6.—Four caricature profiles of broken Grecian busts, will, to many hasty observers, though they should not be wholly destitute of physiognomonical sensation, seem nearly

alike in signification; yet are they essentially different. The nose excepted, Fig. 3, has nothing in common with the rest; the manly closing and firmness of the mouth, as little permits the physiognomonical observer to class this countenance with the others, as would the serious aspect, the arching and motion of the forehead, and its descent to the nose. Let any one further consider this descent of the forehead to the nose; afterwards the nose itself, and the eye, in 4, 5, and 6. Let him compare them, and the scientific physiognomist will develope characters almost opposite. In the nose of 5, he will perceive more taste and understanding than in the rest; the whole under part of the countenance, the general traits of voluptuousness excepted, is, in each of them, different. 6 is the most sensual and effeminate of the whole, although it is deprived of much of its grace by the ill-drawn mouth.

Fig. 7, 8.—Two drawings of the same profile: the difference between them is to the observer remarkable. Fig. 8 will appear to him, from the forehead, nose, and eyebrows, all of which are close, firm and sharp, as betokening acute penetration and deep thought. Fig. 7, will be found more cheerful. In both he will perceive the traits of mind and genius.

Fig. 9, 10.—Are two shades of the same countenance, which, however, bear a greater resemblance than different shades usually do. Many would declare them very like each other. Yet how many varieties may not be discovered by the accurate observer! The mouth, in 9, by the easy unconstrained manner in which it is closed, bespeaks a calm, placid, settled, effeminate mind. In 10, on the contrary, if not a character directly the reverse, essentially different, by the negligent dropping of the under lip. How few will be able to discover, before they are told, in the scarcely visible sharpening of the bone above the eye, of 10, the extreme penetration it denotes!

Fig. 11, 12.—However similar these two shades of the same person may appear; to the physiognomist, that is, to a rare and accurate observer, they are not so. In the forehead, the bones above the eye, and the descent to the nose, in 12, there is something more of understanding than in the same parts of 11, although the difference is scarcely that of a hair's breadth.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How few will find in the bending and point of the nose of 12, a quicker perception of sensual beauty; and superior understanding in 11! Yet this does not escape the physiognomist, to whom, likewise, the mouth, in 12, betokens firm powers. The descent of the under lip, at the corner, of 11, is, by a hair's breadth, more pure and noble, than 12.

PLATE VI.

Fig. 1 to 6.—Have, to the unpractised, much resemblance, yet some of them have differences too vast to be imagined on a first view. The hasty observer will find some dissimilar, and the accurate all.

1, Is benevolent. The forehead and nose betoken understanding, but irresolution. 2, The caricature of an almost sublime countenance. The least experienced connoisseur will find much to approve. By an error infinitely small, infinitely much is lost. Had the upper part of the forehead been a little more compact, more vigorously drawn, the acute observer could not then have perceived tokens of imbecility, which are now to him so visible, though so difficult to explain. 3, All will discover, in this, goodness tinged with weakness. But that the marks of weakness are chiefly to be sought in the arching of the forehead, and the outline of the chin, is only perceptible to the intuition of experience.* 4, The nose speaks taste and knowledge, the eye penetration. None but the physiognomist will remark dulness, and thoughtless haste, in the forehead and mouth. 5, Is, to general sensation, the profile of a benevolent, but weak and ordinary man. The seat of weakness will be seen, by the physiognomist, in the forehead, eye, and mouth. 6, Inanimate thoughtlessness will be universally perceived in this countenance. The experienced only will discover the peculiar insipidity of the mouth.

Imbecility is the character common to Fig. 7 to 12. Yet how various are the modifications, definable only by the physiognomist! And how little is explained by the general term imbecility, concerning heads so different! 7, Has a noble nose

* Der Geübte intuitif

with an almost common forehead. Were the back part of the eye less projecting, it would be much wiser. 8, Is more benevolent and noble, more intelligent in the under part, and more weak in the upper. 9, Inanity with a mixture of contempt. 10, The nose excepted, vacant and more perverse than all the other five. 11, The under half not vulgar, but the full forehead denotes imbecility. In the mouth, only, are taste and understanding united. 12, A nose like this, which speaks a person of discernment, does not correspond with so foolish a countenance.

Fig. 13 to 16.—Four additional profiles, in the Grecian style, a few remarks on which may show the inquiring reader how minute are traits which have great signification; and how difficult it is, to the inexperienced eye, not to confound things in themselves very dissimilar. 13, 14, Have a great resemblance to each other; as likewise have 15, 16. Physiognomonical sensation would generally pronounce them to be four sisters. The forehead of 14 will be found to possess a small superior degree of delicacy over that of 13; the forehead of 15 much inferior to 14, and the forehead of 16 still inferior to 15. The physiognomist will read more of affection in 16 than 15, and something less of delicacy; and more of voluptuousness in 15 than in 16.

The converse of the proposition we have hitherto maintained will, in certain countenances, be true. The observer will perceive similarity in a hundred countenances which, to the inexperienced, appear entirely dissimilar.

THE PHYSIOGNOMIST.

All men have talents for all things, yet we may safely maintain very few have the determinate and essential talents.

All men have talents for drawing. They can all learn to write, well or ill. Yet not an excellent draughtsman will be produced in ten thousand. The same may be affirmed of eloquence, poetry, and physiognomy.

All men, who have eyes and ears, have talents to become

physiognomists. Yet, not one in ten thousand can become an excellent physiognomist.

It may therefore be of use to sketch the character of the true physiognomist, that those who are deficient in the requisite talents may be deterred from the study of physiognomy. The pretended physiognomist, with a foolish head, and a wicked heart, is certainly one of the most contemptible and mischievous creatures that crawls on God's earth.

No one whose person is not well formed can become a good physiognomist. The handsomest painters were the greatest painters. Reubens, Vandyke, and Raphael, possessing three gradations of beauty, possessed three gradations of the genius of painting. The physiognomists of greatest symmetry are the best: as the most virtuous best can determine on virtue, and the just on justice, so can the most handsome countenances on the goodness, beauty, and noble traits of the human countenance; and, consequently, on its defects and ignoble properties. The scarcity of human beauty is a certain reason why physiognomy is so much decried, and finds so many opponents.

No one, therefore, ought to enter the sanctuary of physiognomy who has a debased mind, an ill-formed forehead, a blinking eye, or a distorted mouth. "The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil thy whole body shall be full of darkness: if, therefore, that light that is in thee be darkness, how great is that darkness!"

Any one who would become a physiognomist cannot meditate too much on this text.

Oh! single eye, that beholdest all things as they are, seest nothing falsely, with glance oblique, nothing overlookest—Oh! most perfect image of reason and wisdom—why do I say image? Thou that art reason and wisdom themselves; without thy resplendent light would all that appertains to physiognomy become dark!

Whoever does not, at the first aspect of any man, feel a certain emotion of affection or dislike, attraction or repulsion, never can become a physiognomist.

Whoever studies art more than nature, and prefers what the painters call manner to truth of drawing; whoever does not feel himself moved almost to tears, at beholding the ancient ideal beauty, and the present depravity of men and imitative art; whoever views antique gems, and does not discover enlarged intelligence in Cicero; enterprising resolution in Cæsar; profound thought in Solon; invincible fortitude in Brutus; in Plato godlike wisdom; or, in modern medals, the height of human sagacity in Montesquieu; in Haller the energetic contemplative look, and most refined taste; the deep reasoner in Locke; and the witty satirist in Voltaire, even at the first glance, never can become a physiognomist.

Whoever does not dwell with fixed rapture on the aspect of benevolence in action, supposing itself unobserved; whoever remains unmoved by the voice of innocence; the guileless look of inviolated chastity: the mother contemplating her beauteous sleeping infant; the warm pressure of the hand of a friend, or his eye swimming in tears; whoever can lightly tear himself from scenes like these, and turn them to ridicule, might much easier commit the crime of parricide than become a physiognomist.

What then is required of the physiognomist? What should his inclinations, talents, qualities, and capabilities be?

His first of requisites, as has, in part, already been remarked, should be a body well proportioned, and finely organized: accuracy of sensation, capable of receiving the most minute outward impressions, and easily transmitting them faithfully to memory; or, as I ought rather to say, impressing them upon the imagination, and the fibres of the brain. His eye, in particular, must be excellent, clear, acute, rapid, and firm.

Precision in observation is the very soul of physiognomy. The physiognomist must possess a most delicate, swift, certain, most extensive spirit of observation. To observe is to be attentive, so as to fix the mind on a particular object, which it selects, or may select, for consideration, from a number of surrounding objects. To be attentive is to consider some one particular object, exclusively of all others, and to analyze, consequently, to distinguish, its peculiarities. To observe, to be

attentive, to distinguish what is similar, what dissimilar, to discover proportion, and disproportion, is the office of the understanding.

Without an accurate, superior, and extended understanding, the physiognomist will neither be able rightly to observe nor to compare and class his observations; much less to draw the necessary conclusions. Physiognomy is the highest exercise of the understanding, the logic of corporeal varieties.

The true physiognomist unites to the clearest and profoundest understanding the most lively, strong, comprehensive imagination, and a fine and rapid wit. Imagination is necessary to impress the traits with exactness, so that they may be renewed at pleasure; and to range the pictures in the mind as perfectly as if they still were visible, and with all possible order.

Wit * is indispensable to the physiognomist, that he may easily perceive the resemblances that exist between objects. Thus, for example, he sees a head or forehead possessed of certain characteristic marks. These marks present themselves to his imagination, and wit discovers to what they are similar. Hence greater precision, certainty, and expression, are imparted to his images. He must have the capacity of uniting the approximation of each trait, that he remarks; and, by the aid of wit, to define the degrees of this approximation. Without wit, highly improved by experience, it will be impossible for him to impart his observations with perspicuity. Wit alone creates the physiognomonical language; a language, at present, so unspeakably poor. No one who is not inexhaustibly copious in language can become a physiognomist; and the highest possible copiousness is poor, comparatively with the wants of physiognomy. All that language can express, the physiognomist must be able to express. He must be the creator of a new language, which must be equally precise and alluring, natural and intelligible.

All the productions of art, taste, and mind; all vocabula-

* Wit is here used in a less discriminating, and therefore a much more general sense, than is usually appropriated to it in the English language.

ries of all nations, all the kingdoms of nature, must obey his command, must supply his necessities.

The art of drawing is indispensable, if he would be precise in his definitions, and accurate in his decisions. Drawing is the first, most natural, and most unequivocal language of physiognomy; the best aid of the imagination, the only means of preserving and communicating numberless peculiarities, shades, and expressions, which are not by words, or any other mode, to be described. The physiognomist who cannot draw readily, accurately, and characteristically, will be unable to make, much less to retain, or communicate, innumerable observations.

Anatomy is indispensable to him; as also is physiology, or the science of the human body, in health; not only that he may be able to remark any disproportion, as well in the solid as the muscular parts, but that he may likewise be capable of naming these parts in his physiognomonical language. He must further be accurately acquainted with the temperaments of the human body. Not only its different colours and appearances, occasioned by the mixture of the blood, but also the constituent parts of the blood itself, and their different proportions. Still more especially must be understood the external symptoms of the constitution, relative to the nervous system, for on this more depends than even on the knowledge of the blood.

How profound an adept ought he to be in the knowledge of the human heart, and the manners of the world! How thoroughly ought he to inspect, to feel himself! That most essential, yet most difficult of all knowledge, to the physiognomist, ought to be possessed by him in all possible perfection. In proportion only as he knows himself will he be enabled to know others.

Not only is this self-knowledge, this studying of man, by the study of his own heart, with the genealogy and consanguinity of inclinations and passions, their various symptoms and changes, necessary to the physiognomist, for the foregoing causes, but also for an additional reason.

"The peculiar shades" (I here cite the words of one of the

critics on my first essay)—" the peculiar shades of feeling, which most affect the observer of any object, frequently have relation to his own mind, and will be soonest remarked by him in proportion as they sympathize with his own powers. They will affect him most, according to the manner in which he is accustomed to survey the physical and moral world. Many therefore of his observations are applicable only to the observer himself; and, however strongly they may be conceived by him, he cannot easily impart them to others. Yet these minute observations influence his judgment. For this reason, the physiognomist must, if he knows himself, which he in justice ought to do before he attempts to know others, once more compare his remarks with his own peculiar mode of thinking, and separate those which are general from those which are individual, and appertain to himself." I shall make no commentary on this important precept. I have given a similar one in the fragment on the difficulties of studying physiognomy, and in other places.

I shall here only repeat that an accurate and profound knowledge of his own heart is one of the most essential qualities in the character of the physiognomist.

Reader, if thou hast not often blushed at thyself, even though thou shouldest be the best of men, for the best of men is but man; if thou hast not often stood with downcast eyes, in presence of thyself and others; if thou hast not dared to confess to thyself, and to confide to thy friend, that thou art conscious the seeds of every vice are latent in thy heart; if, in the gloomy calm of solitude, having no witness but God and thy own conscience, thou hast not a thousand times sighed and sorrowed for thyself; if thou wantest the power to observe the progress of the passions, from their very commencement; to examine what the impulse was which determined thee to good or ill, and to avow the motive to God and thy friend, to whom thou mayest thus confess thyself, and who also may disclose the recesses of his soul to thee: a friend who shall stand before thee the representative of man and God, and in whose estimation thou also shalt be invested with the same sacred character; a friend in whom thou mayest

see thy very soul, and who shall reciprocally behold himself in thee; if, in a word, thou art not a man of worth, thou never canst learn to observe, or know men well; thou never canst be, never wilt be, worthy of being a good physiognomist. —If thou wishest not that the talent of observation should be a torment to thyself and an evil to thy brother, how good, how pure, how affectionate, how expanded, ought thy heart to be! How mayest thou ever discover the marks of benevolence and mild forgiveness, if thou thyself art destitute of such gifts? How, if philanthropy does not make thine eye active, how mayest thou discern the impressions of virtue and the marks of the sublimest sensations? How often wilt thou overlook them in a countenance disfigured by accident? Surrounded thyself by mean passions, how often will such false observers bring false intelligence? Put far from thee self-interest, pride, and envy, otherwise "thine eye will be evil, and thy whole body full of darkness." Thou wilt read vices on that forehead whereon virtue is written, and wilt accuse others of those errors and failings of which thy own heart accuses thee. Whoever bears any resemblance to thine enemy, will by thee be accused of all those failings and vices with which thy enemy is loaded by thy own partiality and self-love. Thine eye will overlook the beauteous traits, and magnify the discordant. Thou wilt behold nothing but caricature and disproportion.

I hasten to a conclusion.

That the physiognomist should know the world, that he should have intercourse with all manner of men, in all various ranks and conditions, that he should have travelled, should possess extensive knowledge, a thorough acquaintance with artists, mankind, vice and virtue, the wise and the foolish, and particularly with children, together with a love of literature, and a taste for painting and the other imitative arts; I say, can it need demonstration that all these and much more are to him indispensable?—To sum up the whole; to a well formed, well organized body, the perfect physiognomist must unite an acute spirit of observation, a lively fancy, an excellent wit, and, with numerous propensities to the arts and sciences, a strong, benevolent, enthusiastic, innocent heart; a heart con-

fident in itself, and free from the passions inimical to man. No one, certainly, can read the traits of magnanimity, and the high qualities of the mind, who is not himself capable of magnanimity, honourable thoughts, and sublime actions.

I have pronounced judgment against myself in writing these characteristics of the physiognomist. Not false modesty, but conscious feeling, impels me to say I am as distant from the true physiognomist as heaven is from earth. I am but the fragment of a physiognomist, as this work is but the fragment of a system of physiognomy.

OF THE APPARENTLY FALSE DECISIONS OF PHYSIOGNOMY.

One of the strongest objections to the certainty of physiognomy is, that the best physiognomists often judge very erroneously.

It may be proper to make some remarks on this objection.

Be it granted the physiognomist often errs; that is to say, his discernment errs, not the countenance—but to conclude there is no such science as physiognomy, because physiognomists err, is the same thing as to conclude there is no reason, because there is much false reasoning.

To suppose that, because the physiognomist has made some erroneous decisions, he has no physiognomonical discernment, is equal to supposing that a man, who has committed some mistakes of memory, has no memory; or, at best, that his memory is very weak. We must be less hasty. We must first inquire in what proportion his memory is faithful, how often it has failed, how often been accurate. The miser may perform ten acts of charity: must we therefore affirm he is charitable? Should we not rather inquire how much he might have given, and how often it has been his duty to give?—The virtuous man may have ten times been guilty, but, before he is condemned, it ought to be asked, in how many hundred instances he has acted uprightly. He who games must oftener lose than he who refrains from gaming. He who slides or

skaits upon the ice is in danger of many a fall, and of being laughed at by the less adventurous spectator. Whoever frequently gives alms is liable, occasionally, to distribute his bounties to the unworthy. He, indeed, who never gives, cannot commit the same mistake, and may, truly, vaunt of his prudence, since he never furnishes opportunities for deceit. In like manner he who never judges never can judge falsely. The physiognomist judges oftener than the man who ridicules physiognomy, consequently, must oftener err than he who never risks a physiognomonical decision.

Which of the favourable judgments of the benevolent physiognomist may not be decried as false? Is he not himself a mere man, however circumspect, upright, honourable and exalted he may be; a man who has in himself the root of all evil, the germ of every vice; or, in other words, a man whose most worthy propensities, qualities, and inclinations, may occasionally be overstrained, wrested, and warped?

You behold a meek man, who, after repeated and continued provocations to wrath, persists in silence; who, probably, never is overtaken by anger, when he himself alone is injured. The physiognomist can read his heart, fortified to bear and forbear, and immediately exclaims, behold the most amiable, the most unconquerable, gentleness!—You are silent—you laugh—you leave the place, and say, "Fye on such a physiognomist! How full of wrath have I seen this man!"—When was it that you saw him in wrath?—Was it not when some one had mistreated his friend?—"Yes, and he behaved like a frantic man in defence of this friend, which is proof sufficient that the science of physiognomy is a dream, and the physiognomist a dreamer."—But who is in an error, the physiognomist or his censurer?—The wisest man may sometimes utter folly—this the physiognomist knows, but, regarding it not, reveres and pronounces him a wise man.—You ridicule the decision, for you have heard this wise man say a foolish thing.—Once more, who is in an error?—The physiognomist does not judge from a single incident, and often not from several combining incidents.—Nor does he, as a physiognomist, judge only by actions. He observes the propensities, the character, the

essential qualities, and powers, which, often, are apparently contradicted by individual actions.

Again—he who seems stupid or vicious, may yet probably possess indications of a good understanding, and propensities to every virtue. Should the beneficent eye of the physiognomist, who is in search of good, perceive these qualities, and announce them; should he not pronounce a decided judgment against the man, he immediately becomes a subject of laughter. Yet how often may dispositions to the most heroic virtue be there buried! How often may the fire of genius lay deeply smothered beneath the embers!—Wherefore do you so anxiously, so attentively, rake among these ashes?—Because here is warmth—notwithstanding that at the first, second, third, fourth raking, dust only will fly in the eyes of the physiognomist and spectator. The latter retires laughing, relates the attempt, and makes others laugh also. The former may perhaps patiently wait and warm himself by the flame he has excited. Innumerable are the instances in which the most excellent qualities are overgrown and stifled by the weeds of error. Futurity shall discover why, and the discovery shall not be in vain. The common unpractised eye beholds only a desolate wilderness. Education, circumstances, necessities, stifle every effort towards perfection. The physiognomist inspects, becomes attentive, and waits. He sees and observes a thousand contending, contradictory qualities; he hears a multitude of voices exclaiming, What a man! But he hears too the voice of the Deity exclaim, What a man! He prays, while those revile who cannot comprehend, or, if they can, will not, that in the countenance, under the form they view, lie concealed beauty, power, wisdom, and a divine nature.

Still further—the physiognomist, or observer of man, who is a man—a Christian—that is to say, a wise and good man, will a thousand times act contrary to his own physiognomonical sensation—I do not express myself accurately—he appears to act contrary to his internal judgment of the man. He speaks not all he thinks—this is an additional reason why the physiognomist so often appears to err; and why the true observer, observation, and truth, are in him, so often mistaken and ridi-

culed. He reads the villain in the countenance of the beggar at his door, yet does not turn away, but speaks friendly to him, searches his heart, and discovers ;—Oh God, what does he discover !—An immeasurable abyss, a chaos of vice !—But does he discover nothing more, nothing good !—Be it granted he finds nothing good, yet he there contemplates clay which must not say to the potter, "why hast thou made me thus ?" He sees, prays, turns away his face, and hides a tear which speaks, with eloquence inexpressible, not to man, but to God alone. He stretches out his friendly hand, not only in pity to a hapless wife, whom he has rendered unfortunate, not only for the sake of his helpless innocent children, but in compassion to himself, for the sake of God, who has made all things, even the wicked themselves, for his own glory. He gives, perhaps, to kindle a spark which he yet perceives, and this is what is called (in scripture) giving his heart.—Whether the unworthy man misuses the gift, or misuses it not, the judgment of the donor will alike be arraigned. Whoever hears of the gift will say, how has this good man again suffered himself to be deceived !

Man is not to be the judge of man—and who feels this truth more coercively than the physiognomist ? The mightiest of men, the Ruler of man, came not to judge the world, but to save. Not that he did not see the vices of the vicious, nor that he concealed them from himself, or others, when philanthropy required they should be remarked and detected.—Yet he judged not, punished not.—He forgave—"Go thy way, sin no more."—Judas he received as one of his disciples, protected him, embraced him — him in whom he beheld his future betrayer.

Good men are most apt to discover good.—Thine eye cannot be Christian if thou givest me not thy heart. Wisdom without goodness is folly, I will judge justly and act benevolently.

Once more—a profligate man, an abandoned woman, who have ten times been to blame when they have affirmed they were not, on the eleventh are condemned when they are not to blame. They apply to the physiognomist. He inquires, and finds that, this time, they are innocent. Discretion loudly tells

him he will be censured should he suffer it to be known that he believes them innocent; but his heart more loudly commands him to speak, to bear witness for the present innocence of such rejected persons. A word escapes him, and a multitude of reviling voices at once are heard—"Such a judgment ought not to have been made by a physiognomist!"—Yet who has decided erroneously?

The above are a few hints and reasons to the discerning, to induce them to judge as cautiously concerning the physiognomist as they would wish him to judge concerning themselves, or others.

OF THE GENERAL OBJECTIONS MADE TO PHYSIOGNOMY.

Innumerable are the objections which may be raised against the certainty of judgments drawn from the lines and features of the human countenance. Many of these appear to me to be easy, many difficult, and some impossible to be answered.

Before I select any of them, I will first state some general remarks, the accurate consideration and proof of which will remove many difficulties.

It appears to me that in all researches, we ought first to inquire what can be said in defence of any proposition. One irrefragable proof of the actual existence and certainty of a thing will overbalance ten thousand objections. One positive witness, who has all possible certainty that knowledge and reason can give, will preponderate against innumerable others who are only negative. All objections against a certain truth are in reality only negative evidence. "We never observed this: we never experienced that."—Though ten thousand should make this assertion, what would it prove against one man of understanding, and sound reason, who should answer, "But I have observed; and you, also, may observe, if you please." No well-founded objection can be made against the existence of a thing visible to sense. Argument cannot disprove fact. No two opposing positive facts can be adduced; all objections to a fact, therefore, must be negative.

*

Let this be applied to physiognomy. Positive proofs of the true and acknowledged signification of the face and its features, against the clearness and certainty of which nothing can be alleged, render innumerable objections, although they cannot probably be answered, perfectly insignificant. Let us therefore endeavour to inform ourselves of those positive arguments which physicgnomy affords. Let us first make ourselves steadfast in what is certainly true, and we shall soon be enabled to answer many objections, or to reject them as unworthy any answer.

It appears to me that in the same proportion as a man remarks and adheres to the positive, will be the strength and perseverance of his mind. He whose talents do not surpass mediocrity, is accustomed to overlook the positive, and to maintain the negative with invincible obstinacy.

Thou shouldest first consider what thou art, what is thy knowledge, and what are thy qualities and powers; before thou inquirest what thou art not, knowest not, and what the qualities and powers are that thou hast not. This is a rule which every man, who wishes to be wise, virtuous and happy, ought, not only to prescribe to himself, but, if I may use so bold a figure, to incorporate with, and make a part of, his very soul. The truly wise always first directs his inquiries concerning what is; the man of weak intellect, the pedant, first searches for that which is wanting. The true philosopher looks first for the positive proofs of the proposition. I say first—I am very desirous that my meaning should not be misunderstood, and, therefore, repeat, *first*. The superficial mind first examines the negative objections.—This has been the method pursued by infidels, the opponents of Christianity. Were it granted that Christianity is false, still this method would neither be logical, true, nor conclusive. Therefore such modes of reasoning must be set aside, as neither logical nor conclusive, before we can proceed to answer objections.

To return once more to physiognomy: the question will be reduced to this.—"Whether there be any proofs sufficiently positive and decisive, in favour of physiognomy, to induce us to disregard the most plausible objections."—That there are, I am

as much convinced as I am of my own existence; and every unprejudiced reader will be the same, who shall read this work through, if he only possess so much discernment and knowledge as not to deny that eyes are given us to see; although there are innumerable eyes in the world that look and do not see.

It may happen that learned men, of a certain description, will endeavour to perplex me by argument. They, for example, may cite the female butterfly of Reamur, and the large winged ant, in order to prove how much we may be mistaken, with respect to final causes, in the products of nature.—They may assert, "wings, undoubtedly, appear to be given for the purpose of flight, yet these insects never fly; therefore wings are not given for that purpose.—And by a parity of reasoning, since there are wise men who, probably, do not see, eyes are not given for the purpose of sight."—To such objections I shall make no reply, for never, in my whole life, have I been able to answer a sophism. I appeal only to common sense. I view a certain number of men, who all have the gift of sight when they open their eyes, and there is light, and who do not see when their eyes are shut. As this certain number are not select, but taken promiscuously, among millions of existing men, it is the highest possible degree of probability that all men, whose formation is similar, that have lived, do live, or shall live, being alike provided with those organs we call eyes, must see. This, at least, has been the mode of arguing and concluding, among all nations, and in all ages. In the same degree as this mode of reasoning is convincing, when applied to other subjects, so is it when applied to physiognomy, and is equally applicable; and if untrue in physiognomy, it is equally untrue in every other instance.

I am therefore of opinion that the defender of physiognomy may rest the truth of the science on this proposition, "That it is universally confessed that, among ten, twenty, or thirty men, indiscriminately selected, there as certainly exists a physiognomonical expression, or demonstrable correspondence of internal power and sensation, with external form and figure, as that, among the like number of men, in the like manner selected, they have eyes and can see." Having proved this,

he has as sufficiently proved the universality and truth of physiognomy as the universality of sight by the aid of eyes, having shown that ten, twenty, or thirty men, by the aid of eyes, are all capable of seeing. From a part I draw a conclusion to the whole; whether those I have seen or those I have not.

But it will be answered, though this may be proved of certain features, does it, therefore, follow that it may be proved of all?—I am persuaded it may: if I am wrong, show me my error.

Having remarked that men who have eyes and ears see and hear, and being convinced that eyes were given to man for the purpose of sight, and ears for that of hearing; being unable longer to doubt that eyes and ears have their destined office, I think I draw no improper conclusion, when I suppose that every other sense, and member of this same human body, which so wonderfully form a whole, has each a particular purpose: although it should happen that I am unable to discover what the particular purposes of so many senses, members, and integuments may be. Thus do I reason, also, concerning the signification of the countenance of man, the formation of his body, and the disposition of his members.

If it can be proved that any two or three features have a certain determinate signification, as determinate as that the eye is the expression of the countenance, am I not warranted in concluding, according to the mode of reasoning above cited, universally acknowledged to be just, that those features are also significant, with the signification of which I am unacquainted!—I think myself able to prove, to every person of the commonest understanding, that all men, without exception, at least, under certain circumstances, and in some particular feature, may, indeed, have more than one feature of a certain determinate signification; as surely as I can render it comprehensible to the simplest person, that certain determinate members of the human body are to answer certain determinate purposes.

Twenty or thirty men, taken promiscuously, when they laugh, or weep, will, in the expression of their joy or grief,

possess something in common with, or similar to, each other. Certain features will bear a greater resemblance to each other among them than they otherwise do, when not in the like sympathetic state of mind.

To me it appears evident that, since it is universally acknowledged that excessive joy and grief have their peculiar expressions, and that the expression of each is as different as the different passions of joy and grief, it must, therefore, be allowed, that the state of rest, the medium between joy and grief, will likewise have its peculiar expression; or, in other words, that the muscles which surround the eyes and lips, will indubitably be found to be in a different state.

If this be granted concerning the state of the mind in joy, grief, or tranquillity; why should not the same be true concerning its state when under the influence of pride, humility, patience, magnanimity, and other affections?

According to certain laws, the stone flies upward, when thrown with sufficient force; by other laws, equally certain, it afterwards falls to the earth; and will it not remain unmoved according to laws equally fixed if suffered to be at rest? Joy, according to certain laws, is expressed in one manner, grief in another, and tranquillity in a third. Wherefore then shall not anger, gentleness, pride, humility, and other passions, be subject to certain laws; that is, to certain fixed laws

All things in nature are or are not subjected to certain laws. There is a cause for all things, or there is not. All things are cause and effect, or are not. Ought we not hence to derive one of the first axioms of philosophy? And if this be granted, how immediately is physiognomy relieved from all objections, even from those which we know not how to answer; that is, as soon as it shall be granted there are certain characteristic features in all men, as characteristic as the eyes are to the countenance!

But, it will be said, how different are the expressions of joy and grief, of the thoughtful and the thoughtless! And how may these expressions be reduced to rule?

How different from each other are the eyes of men, and of all creatures; the eye of an eagle from the eye of a mole, an

elephant, and a fly! and yet we believe of all who have no evident signs of infirmity, or death, that they see.

The feet and ears are as various as are the eyes; yet we universally conclude of them all, that they were given us for the purposes of hearing and walking.

These varieties by no means prevent our believing that the eyes, ears, and feet, are the expressions, the organs of seeing, hearing, and walking; and why should we not draw the same conclusions concerning all features and lineaments of the human body? The expressions of similar dispositions of mind cannot have greater variety than have the eyes, ears and feet, of all beings that see, hear, and walk; yet may we as easily observe and determine what they have in common, as we can observe and determine what the eyes, ears, and feet, which are so various, among all beings that see, hear, and walk, have also in common. This well considered, how many objections will be answered, or become insignificant!

VARIOUS OBJECTIONS TO PHYSIOGNOMY ANSWERED.

OBJECTION I.

"It is said, we find persons who, from youth to old age, without sickness, without debauchery, have continually a pale, death-like aspect; who, nevertheless, enjoy an uninterrupted and confirmed state of health."

ANSWER.

These are uncommon cases. A thousand men will shew their state of health by the complexion and roundness of the countenance, to one in whom these appearances will differ from the truth.—I suspect that these uncommon cases are the effects of impressions, made on the mother, during her state of pregnancy.—Such cases may be considered as exceptions, the accidental causes of which may, perhaps, not be difficult to discover.

To me it seems we have as little just cause hence to draw conclusions against the science of physiognomy, as we have

against the proportion of the human body, because there are dwarfs, giants, and monstrous births.

OBJECTION II.

A friend writes me word, "He is acquainted with a man of prodigious strength, who, the hands excepted, has every appearance of weakness, and would be supposed weak by all to whom he should be unknown."

ANSWER.

I could wish to see this man. I much doubt whether his strength be only expressed in his hands, or, if it were, still it is expressed in the hands; and were no exterior signs of strength to be found, still he must be considered as an exception, an example unexampled. But, as I have said, I much doubt the fact. I have never yet seen a strong man whose strength was not discoverable in various parts.

OBJECTION III.

"We perceive the signs of bravery and heroism in the countenances of men who are, notwithstanding, the first to run away."

ANSWER.

The less the man is, the greater he wishes to appear.

But what are these signs of heroism? Do they resemble those found in the Farnesian Hercules?—Of this I doubt: let them be drawn, let them be produced; the physiognomist will probably say, at the second, if not at the first, glance, *Quanta species!* Sickness, accident, melancholy, likewise, deprive the bravest men of courage. This contradiction, however, ought to be apparent to the physiognomist.

OBJECTION IV.

"We find persons whose exterior appearance denotes extreme pride, and who, in their actions, never betray the least symptom of pride."

ANSWER.

A man may be proud and affect humility.

Education and habit may give an appearance of pride, although the heart be humble; but this humility of heart will shine through an appearance of pride, as sunbeams through transparent clouds. It is true that this apparently proud man would have more humility, had he less of the appearance of pride.

OBJECTION V.

"We see mechanics who, with incredible ingenuity, produce the most curious works of art, and bring them to the greatest perfection; yet who, in their hands and bodies, resemble the rudest peasants, and wood-cutters; while the hands of fine ladies are totally incapable of such minute and curious performances."

ANSWER.

I should desire these rude and delicate frames to be brought together and compared.—Most naturalists describe the elephant as gross and stupid in appearance; and, according to this apparent stupidity, or rather according to that stupidity which they ascribe to him, wonder at his address. Let the elephant and the tender lamb be placed side by side, and the superiority of address will be visible from the formation and flexibility of the body, without further trial.

Ingenuity and address do not so much depend upon the mass as upon the nature, mobility, internal sensation, nerves, construction, and suppleness of the body and its parts.

Delicacy is not power, power is not minuteness. Apelles would have drawn better with charcoal than many miniature painters with the finest pencil. The tools of a mechanic may be rude, and his mind the very reverse. Genius will work better with a clumsy hand, than stupidity with a hand the most pliable. I will indeed allow your objection to be well founded if nothing of the character of an artist is discoverable in his countenance; but, before you come to a decision, it is necessary you should be acquainted with the various marks that

denote mechanical genius, in the face. Have you considered the lustre, the acuteness, the penetration of his eyes; his rapid, his decisive, his firm aspect; the projecting bones of his brow, his arched forehead, the suppleness, the delicacy, or the massiness of his limbs? Have you well considered these particulars? "I could not see it in him," is easily said. More consideration is requisite to discover the character of the man.

OBJECTION VI.

"There are persons of peculiar penetration who have very unmeaning countenances."

ANSWER.

The assertion requires proof.

For my own part, after many hundred mistakes, I have continually found the fault was in my want of proper observation. —At first, for example, I looked for the tokens of any particular quality too much in one place; I sought and found it not, although I knew the person possessed extraordinary powers. I have been long before I could discover the seat of character. I was deceived, sometimes by seeking too partially, at others, too generally. To this I was particularly liable in examining those who had only distinguished themselves in some particular pursuit; and, in other respects, appeared to be persons of very common abilities, men whose powers were all concentrated to a point, to the examination of one subject; or men whose powers were very indeterminate: I express myself improperly, powers which had never been excited, brought into action. Many years ago, I was acquainted with a great mathematician, the astonishment of Europe; who, at the first sight, and even long after, appeared to have a very common countenance. I drew a good likeness of him, which obliged me to pay a more minute attention, and found a particular trait which was very marking and decisive. A similar trait to this I, many years afterwards, discovered in another person, who, though widely different, was also a man of great talents; and who, this trait excepted, had an unmeaning countenance, which seemed to prove the science of physiog-

nomy all erroneous. Never since this time have I discovered that particular trait in any man who did not possess some peculiar merit, however simple his appearance might be.

This proves how true and false, at once, the objection may be which states, "Such a person appears to be a weak man, yet has great powers of mind."

I have been written to concerning D'Alembert, whose countenance, contrary to all physiognomonical science, was one of the most common. To this I can make no answer, unless I had seen D'Alembert. This much is certain, that his profile, by Cochin, which yet must be very inferior to the original, not to mention other less obvious traits, has a forehead, and in part a nose, which were never seen in the countenance of any person of moderate, not to say mean, abilities.

OBJECTION VII.

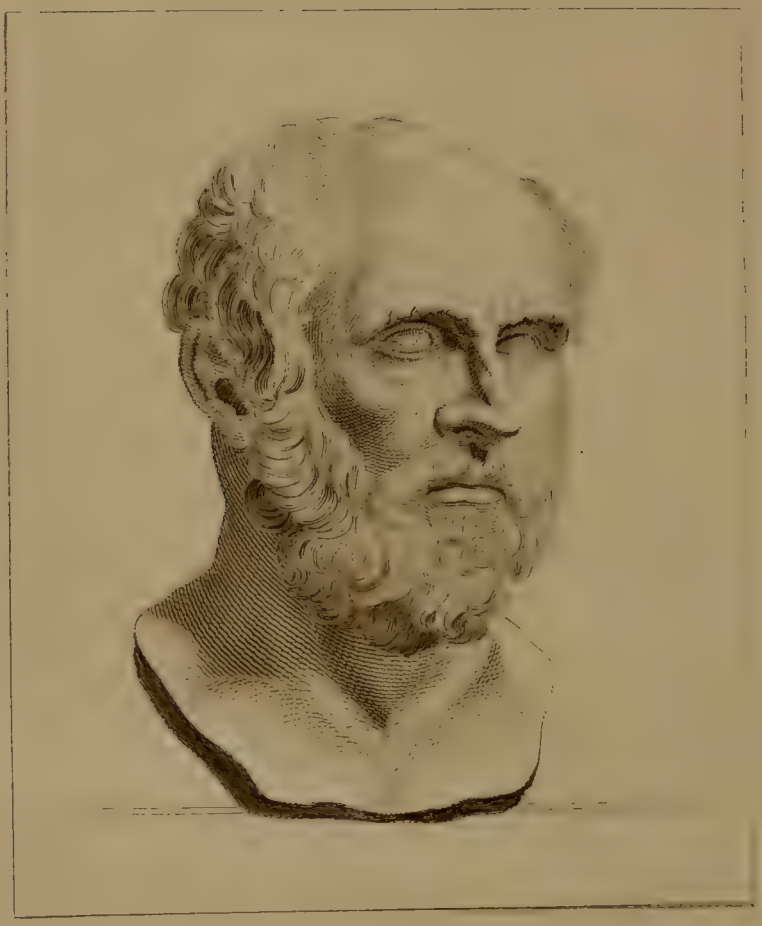
"We find very silly people with very expressive countenances."

ANSWER.

Who does not daily make this remark? My only answer, which I have repeatedly given, and which I think perfectly satisfactory, is, that the endowments of nature may be excellent; and yet, by want of use, or abuse, may be destroyed. Power is there, but it is power misapplied. The fire wasted in the pursuit of pleasure can no longer be applied to the discovery and display of truth—it is fire without light, fire that ineffectually burns.

I have the happiness to be acquainted with some of the greatest men in Germany and Switzerland; and I can, upon my honour assert, that, of all the men of genius with whom I am acquainted, there is not one who does not express the degree of invention and powers of mind he possesses in the features of his countenance, and particularly in the form of his head.

I shall only select the following names from an innumerable multitude. Charles XII., Louis XIV., Turenne, Sully, Polignac, Montesquieu, Voltaire, Diderot.—Newton, Clarke, Maupertuis, Pope, Locke, Swift, Lessing, Bodmer, Sultzer,



A STUDY.

Haller. I believe the character of greatness in these heads is visible in every well-drawn outline. I could produce numerous specimens, among which an experienced eye would scarcely ever be mistaken.

Will not the annexed head, Plate VII., though not one of the most determinate, impress every spectator with ideas of deep thought, and a spirit of inquiry?

ON DISSIMULATION, FALSEHOOD AND SINCERITY.

One of the most usual, and strong objections against physiognomy, is the universality, and excess of dissimulation among mankind. If we are able to answer this objection satisfactorily, we shall have gained a very material point.

Men, it is said, make all possible efforts to appear wiser, better, and honester than, in reality, they are. They affect the behaviour, the voice, the appearance of the most rigorous virtue. This is a part of their art; they study to deceive, till they are able to remove every doubt, destroy every suspicion that is entertained of their worth. Men of the most acute penetration, the greatest understanding, and even those who have applied themselves to the study of physiognomy, daily are, and shall continue to be deceived by their arts.—How, therefore, may physiognomy ever be reduced to a true and certain science?

I believe I have stated this objection in its full force. I will answer.

And, first, I am ready to grant it is possible to carry the art of dissimulation to an astonishing degree of excess; and by this art, the most discerning man may be amazingly deceived.

But although I most freely grant all this, I still hold this objection against the certainty of physiognomy, to be infinitely less important than some generally believe, and would induce others to believe it to be; and this, principally, for the two following reasons.

I. There are many features, or parts of the body, which are

not susceptible of dissimulation; and, indeed, such features as are indubitable marks of internal character.

II. Because dissimulation itself has its certain and sensible tokens, though they may not be definable by lines or words.

I repeat, there are many features or parts of the body which are not susceptible of dissimulation; and, indeed, such features as are indubitable marks of internal character.

What man, for example, however subtle, would be able to alter the conformation of his bones, according to his pleasure? Can any man give himself, instead of a flat, a bold and arched forehead; or a sharp indented forehead, when nature has given him one arched and round?

Who can change the colour and position of his eye-brows? Can any man bestow on himself thick, bushy eye-brows, when they are either thin, or wholly deficient of hair?

Can any fashion the flat and short, into the well-proportioned and beautiful nose?

Who can make his thick lips thin, or his thin lips thick?

Who can change a round into a pointed, or a pointed into a round chin?

Who can alter the colour of his eyes, or give them, at his pleasure, more or less lustre?

Where is the art, where the dissimulation, that can make the blue eye brown, the grey one black, or if it be flat, give it rotundity?

The same may be said of the ears, their form, position, distance from the nose, height and depth; also, of the skull, which forms a large portion of the outline of the head; and of the complexion, the skin, the muscles, and the pulse. These are each decisive marks of the temper and character of man, as we shall show in its place, or which, however, we easily may show, and as the least accurate observer must daily perceive.

How is it possible for dissimulation to exist in these, or many other of the external parts of the human body?

Let the choleric, or the melancholy man labour how he may to appear phlegmatic, or sanguine, he will never be able to alter his blood, complexion, nerves, and muscles, or their different symptoms and marks.

An irascible man, however mild, however calm or placid a mien he may assume, cannot alter the colour and lowering of his eye, the nature and curling of his hair, or the situation of his teeth.

The weak man, however industrious, will be unable to alter the profile of his countenance, the lips excepted, and these but little. He never can make it resemble the profile of the great and wise man. He may wrinkle his forehead, or make it smooth, but the bones will continue the same. The fool is equally incapable of concealing the tokens of folly, as the truly wise man, the man of real genius, is of depriving himself of the marks of his clear, his piercing, his superior mind; for could he do so, he would no longer be a fool.

It will be still objected, that enough remains of the exterior parts of man, which are capable of dissimulation in a very high degree. Granted; but we cannot grant that it is impossible to detect such dissimulation.

No; for, in the second place, I believe that there is no kind of dissimulation but has its certain and sensible tokens, though they may not be definable by lines or words.

The fault is not in the object but in the observer, that these tokens remain unremarked.

I acknowledge that, to discern these tokens, an acute and practised eye is necessary; as, to define them, is, likewise, an excellent physiognomonical genius. I will, further, willingly grant they cannot always be expressed by words or lines, and drawing, yet they are discernible. · Have effort, constraint, absence, and dissipation, those companions of deceit, no determinate, at least perceptible, marks?

"Un homme dissimulé veut il masquer ses sentimens? Il se passe dans son interieur un combat entre le vrai, qu'il veut cacher, et le faux qu'il voudroit presenter. Ce combat jette la confusion dans le mouvement de ressorts. Le cœur, dont la fonction est d'exciter les esprits, les pousse ou ils doivent naturellement aller. La volonté s'y oppose, elle les bride, les tient prissonniers, elle s'efforce d'en detourner le cours et les effets, pour donner le change. Mais il s'en echappe beaucoup, et les fuyards vont porter des nouvelles certaines de ce qui

se passe dans le secret du conseil. "Ainsi plus on veut cacher le vrai, plus le trouble augmente, et mieux on se decouvre."* I am of Dom Pernetty's opinion.

While I was writing this, a disagreeable incident happened, which is applicable to the subject. I know not whether it be for or against me.—Two young persons, about four and twenty, more than once, came before me, and most solemnly declared two tales, directly opposite, were each of them true! The one affirmed, "Thou art the father of my child." The other, "I never had any knowledge of thee." They both must be convinced that one of these assertions was true, the other false. The one must have uttered a known truth, the other a known lie; and thus the vilest slanderer, and the most injured and innocent person, both stood in my presence—"Consequently one of them must be able to dissemble, most surprisingly, and the vilest falsehood may assume the garb of the most injured innocence."—Yes, it is a melancholy truth.—Yet, on consideration, not so—for this is the privilege of the freedom of human nature, the perfection and honour of which alike consists in its infinite capability of perfection and imperfection; for imperfection to the actual free and moral perfection of man is its greatest worth. Therefore it is melancholy, not that vile falsehood can, but that it does, assume the appearance of suffering innocence.

"Well, but it has this power, and what has the physiognomist to answer?"

He answers thus:

Two persons are before me, one of whom puts no constraint upon himself, to appear other than he is, while the second is

* If a deceitful man wishes to conceal his thoughts, he is subjected to an internal struggle between the true, which would be hidden, and the false which endeavours to appear. This struggle puts the spirits into commotion, which are impelled by the heart, according to its function, to their natural state. The will opposes this impulse, restrains them, keeps them prisoners, and endeavours to turn the tide, and its effects, purposely to deceive. Many, however, will escape, and the fugitives bring certain intelligence of what is secretly passing in the council of the mind. Thus the greater the endeavour is to conceal truth, the more are the thoughts troubled, and discovered.

under the greatest constraint, and must, also, take the greatest care that this constraint shall not appear. The guilty is probably more daring than the innocent, but certainly the voice of innocence has greater energy, persuasive and convincing powers; the look of innocence is surely more serene and bright than that of the guilty liar.

I beheld this look, with mingled pity and anger, for innocence, and against guilt; this indescribable look that so expressively said, "And darest thou deny it?"—I beheld, on the contrary, a clouded and insolent look; I heard the rude, the loud, voice of presumption, but which, yet, like the look, was unconvincing, hollow, that with forced tones answered, "Yes, I dare." I viewed the manner of standing, the motion of the hands, particularly the undecided step, and, at the moment when I awfully described the solemnity of an oath, at that moment, I saw in the motion of the lips, the downcast look, the manner of standing of the one party; and the open, astonished, firm, penetrating, warm, calm, look, that silently exclaimed, Lord Jesus, and wilt thou swear!

Wilt thou believe me, O reader?—I saw, I heard, I felt, guilt and innocence.—Villainy, with a depressed, accursed,—I know not what.

The author of the memorial in behalf of the widow Gamm, truly says,

"Cette chaleur, si l'on pouvoit ainsi parler, est le pouls de l'innocence. L'innocence a des accents inimitables, et malheur au juge qui ne sçait point les entendre."*

"Quoi des sourcils! (says another Frenchman, I believe Montagne) Quoi des epaules! Il n'est mouvement qui ne parle, et un langage intelligible, sans discipline, et un langage public."†

I must not quit this important point without saying something further.

* This warmth may be called the pulse of innocence. The accents of innocence are inimitable; and woe be to the judge to whom they are unintelligible.

† What eyebrows! what shoulders! There is not a motion but what speaks an intelligible language, without instruction, a universal language.

As a general remark, it may be affirmed, honesty (or sincerity) is the simplest, yet the most inexplicable of things; a word of the most extensive sense, and the most confined.

The perfectly virtuous may be called a God, and the totally vicious, a Demon; but man is neither God nor Demon; he is man; no man is perfectly virtuous, nor wholly vicious.

Speaking of falsehood and sincerity, we must not consider these qualities in their purest and abstract state, but must call him sincere who is not conscious of any false and selfish views, which he endeavours to conceal; and him false who actually endeavours to appear better than he is, in order to procure some advantage to the detriment of others. This premised, I have still what follows to add concerning deceit and sincerity, as they relate to physiognomy.

Few men have been more deceived by hypocrites than myself; and if any person has just cause to state dissimulation as an objection against physiognomy, that cause have I. Yet the more I have been imposed upon, by an assumed mien of honesty, the more pertinaciously do I maintain the certainty of the science. Nothing can be more natural than that the weakest understanding must at length become cautious by suffering, and wise by experience.

My station obliged me to exert my whole powers in discovering the tokens of sincerity and falsehood; or, in other words, to analyze those obscure sensations, those true, untaught principles, which are felt at the first glance of a suspicious person, and firmly to retain those principles, contrary to the inclinations of a good heart, and a sound understanding, by which they would willingly have been rejected. My attempts to efface such impressions from my mind have always been to my own injury.

The hypocrite is never less capable of dissimulation than at the first moment, while he remains perfectly himself, and before his powers of deception are excited. I maintain that nothing is, at the same time, more difficult, or more easy, than the detection of hypocrisy: nothing more difficult, so long as the hypocrite imagines he is observed; nothing more easy when

he supposes the contrary. Nothing, on the contrary, can be more easy to note and discover than honesty, since it is continually in its natural state, and is never under any constraint to maintain an appearance of the thing that it is not.

It must, nevertheless, be carefully remembered that timidity and bashfulness may raise, even in an honest countenance, the blush of insincerity. Timidity, and not dissimulation, may often make the person who relates an event, or intrusts another with the secret, unable to look him in the face. Yet the downcast look of the speaker continually makes a bad impression. We very rarely can refrain from suspecting insincerity; still it is weakness, timidity, imperfection: timidity which may easily become insincerity; for who are more disposed to be insincere than the timid? How quickly do they concede and accommodate themselves to the manners of all with whom they converse! How strong, how continual, to them, is the tempting spirit of conciliation! What was the falsehood, the perfidy of Peter, but timidity? The most inferior of men have strength, power, and instinct, sufficient to plan and practise deceit, and ensnare others, under an appearance of fidelity and friendship. Yet numberless men, not the rude and insensible, but the noble, the feeling, the finely organized, and, indeed, those the most, are in continual danger of acting with insincerity. They find themselves exposed, as it were, to a torrent of deceit, and may easily acquire the habit of not opposing the multitudes with whom they converse. They are often betrayed into flattery, contrary to the dictates of the heart, and often are driven to join the ridicule that is levelled at the virtuous, nay, possibly a friend.—Yet, no. Ridicule a friend!—whoever is capable of this possesses neither a feeling, a true, nor a noble mind. Ridicule and friendship are as distant as Lucifer and a cherub. Yet, alas! how easily may an honest, but weak and timid mind, be drawn to ridicule what is in itself honourable, sacred, and godlike!—How easily too may those who have not the power of denial make promises to two different persons, one of which they have only the power to keep; or assent to two contradictory propositions! Oh timidity! Oh, unworthy fear! You have made more

dissemblers and hypocrites than, even, ever were formed by selfishness and vice.

I must again repeat, fear and insincerity, vice, timidity, and falsehood, are frequently similar in their expressions. Whoever is grown grey in dissimulation, in whom timidity and pride are united, and are become habitual artifice, will never find it possible to diffuse around him the open, heartfelt emotions of sincerity. He may deceive; but in what manner? Men will say—"It is impossible he should express himself thus, and be insincere." But no man will say, "My heart is in unison with his," or "How much was my heart at ease in his company! How much more expressive was his behaviour, of faith and benevolence, than were his words!" Men will never speak thus, or, should they so speak, it will not be from conviction, from an internal, intuitive, sensation of indubitable truth. Glance of the eye! Smile of the mouth! Ye will betray the man, even though ye should not be remarked; though men should blindly determine not to see, to harden their hearts, forget, and remain in ignorance.

We must, at last, after repeated deception, reject reasoning, and be guided by the deep sensation, the disregarded conviction, we first feel of insincerity.

Where, ah! where, then, is clear, pure, open, unconstrained, disinterested sincerity? Where is the unreserved, unsuspicious, unchangeable, aspect of infantine simplicity and truth?

How great is the treasure of him who has made the discovery!—Sell all that thou hast, and buy the field that contains this pearl.

ON FREEDOM AND NECESSITY.

My opinion, on this profound and important question, is, that man is as free as the bird in the cage; he has a determinate space for action and sensation, beyond which he cannot pass. As each man has a particular circumference of body, so has he likewise a certain sphere of action. One of the unpar-

donable sins of Helvetius, against reason and experience, is, that he has assigned to education the sole power of forming, or deforming the mind. I doubt if any philosopher of the present century has imposed any doctrine upon the world so insulting to common sense. Can it be denied that certain minds, certain frames, are by nature capable, or incapable, of certain sensations, talents, and actions?

To force a man to think and feel like me, is equal to forcing him to have my exact forehead and nose; or to impart unto the eagle the slowness of the snail, and to the snail the swiftness of the eagle: yet this is the philosophy of our modern wits.

Each individual can but what he can, is but what he is. He may arrive at, but cannot exceed, a certain degree of perfection, which scourging, even to death itself, cannot make him surpass. Each man must give his own standard. We must determine what his powers are, and not imagine what the powers of another might effect in a similar situation.

When, oh! men and brethren, children of the common father, when will you begin to judge each other justly? When will you cease to require, to force, from the man of sensibility the abstraction of the cold and phlegmatic; or from the cold and phlegmatic the enthusiasm of the man of sensibility? When cease to require nectarines from an apple tree, or figs from the vine? Man is man, nor can wishes make him angel; and each man is an individual self, with as little ability to become another self as to become an angel. So far as my own sphere extends, I am free; within that circle can act. I, to whom one talent only has been intrusted, cannot act like him who has two. My talent, however, may be well or ill-employed. A certain quantity of power is bestowed on me, which I may use, and, by use, increase, by want of use, diminish, and, by misuse, totally lose. But I never can perform, with this quantity of power, what might be performed with a double portion, equally well applied. Industry may make near approaches to ingenuity, and ingenuity to genius, wanting exercise, or opportunity of unfolding itself; or, rather, may seem to make these approaches: but never can industry supply total absence

of genius or ingenuity. Each must remain what he is, nor can he extend or enlarge himself beyond a certain size: each man is a sovereign prince; but, whether small or great, only in his own principality. This he may cultivate so as to produce fruits equal to one twice as large, that shall be left half uncultivated. But, though he cannot extend his principality, yet, having cultivated it well, the lord of his neighbour's may add that as a gift. Such being freedom and necessity, it ought to render each man humble, yet ardent; modest, yet active.—Hitherto and no farther—truth, physiognomy, and the voice of God, proclaim aloud to man, *Be what thou art, and become what thou canst.*

The character and countenance of every man may suffer astonishing changes; yet, only to a certain extent. Each has room sufficient: the least has a large and good field, which he may cultivate, according to the soil; but he can only sow such seed as he has, nor can he cultivate any other field than that on which he is stationed. In the mansion of God, there are, to his glory, vessels of wood, of silver, and of gold. All are serviceable, all profitable, all capable of divine uses, all the instruments of God: but the wood continues wood, the silver silver, the gold gold. Though the golden should remain unused, still they are gold. The wooden may be made more serviceable than the golden, but they continue wood. No addition, no constraint, no effort of the mind, can give to man another nature. Let each be what he is, so will he be sufficiently good, for man himself, and God.—The violin cannot have the sound of the flute, nor the trumpet of the drum. But the violin, differently strung, differently fingered, and differently bowed, may produce an infinite variety of sounds, though not the sound of the flute. Equally incapable is the drum to produce the sound of the trumpet, although the drum be capable of infinite variety.

I cannot write well with a bad pen, but with a good one, I can write both well and ill. Being foolish I cannot speak wisely, but I may speak foolishly although wise. He who nothing possesses, nothing can give; but, having, he may give, or he may refrain. Though, with a thousand florins, I cannot

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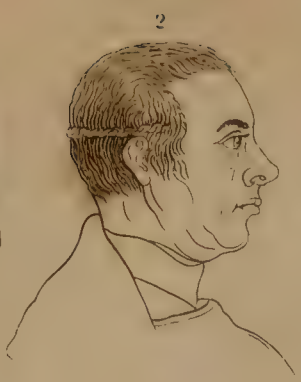
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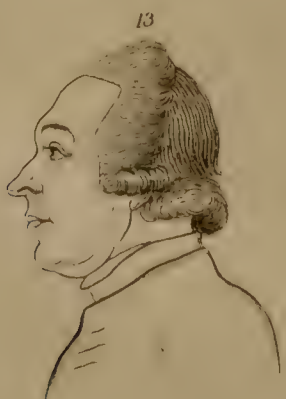
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buy all I wish, yet am I at liberty to choose, among numberless things, any whose value does not exceed that sum. In like manner, am I free, and not free. The sum of my powers, the degree of my activity, or inactivity, depend on my internal and external organization, on incidents, incitements, men, books, good or ill-fortune, and the use I may make of the quantity of power I possess. "It is not of him that willeth, or of him that runneth, but of God that sheweth mercy. Nor may the vessel say to the potter, why hast thou made me thus? But the righteous lord reapeth not where he hath not sowed, nor gathereth where he hath not strewed. Yet with justice he demandeth five other talents, from him who received five, two from him who received two, and one from him who received one."

ADDITIONS.

It would be an absurd and ridiculous pretension to define only the outlines of the annexed heads, with all their significations. Yet, something, after repeated observation, may, with certainty, be said, and referred to further proof.

PLATE VIII.

Fig. 1.—A great and active mind, with high retentive faculties. The sketch and form of the eye leads us to suppose any object quickly seized by, and firmly fixed in, the memory. Fig. 2. Will not so easily adopt an opinion as the former—is only susceptible of feeling in the moments of devotion.—Nothing insidious, or deceitful, can be discovered in this countenance.

Fig. 3.—A countenance, which, to eternity, never would busy itself with abstractions, calculations, and classifications: wholly addicted to sensual delights; capable of all the arts, and errors, of love; of the highest sensations; and of the lowest and most licentious. Probability is that it would contain itself in the medium between these two extremes.

Fig. 4.—A countenance pleased with fidelity—a lover of order; but difficult to renounce an opinion once imbibed.

Fig. 5.—Will probably remain in a state of mediocrity: its prudence might become modest timidity; but never can it attain the active sphere of the hero.

Fig. 6.—Rich in ingenuity—quick of perception; but not deep in research—susceptible of moral and sensitive ideas in which it delights.—Scarcely capable of punctual activity, and love of accuracy.

Fig. 7.—A countenance of rapid action and powers, ever busied in philosophy and poetry, and notwithstanding the coldness of the mouth, seldom capable of calm consideration.

Fig. 8.—Characteristic of economy. Totally incapable of poetical sensibility.—Pursues its plans with cool firmness, without once busying itself with objects beyond its sphere.

Fig. 9.—The countenance of a painter—enthusiastic—capable of working with quickness, softness, and intelligence; but not of the minute labour of accuracy.

Fig. 10.—Never will man with such a profile become eminent in any art or science.—He will unite the love of order and industry, truth and goodness, and, in a state of mediocrity, will become a most useful and intelligent man.

Fig. 11.—The countenance of a hero—active—alike removed from hasty rashness and cold delay.—Born to govern.—May be cruel, but scarcely can remain unnoticed.

Fig. 12.—Neither hero, mathematician, nor statesman: a rhymer, perhaps, or a wrangling lawyer.

Fig. 13.—This profile denotes open honesty, or belies its conformation.—May attain an eminent degree of good taste, but never can be great, when bodily strength and constitutional courage are requisite.

Fig. 14.—A great countenance.—Will establish, and extend, his power in those regions into which he once has penetrated.—Heroism in every feature, from the forehead to the beard.—A mouth of amazing cool fortitude—ready to oppress others, difficult to be oppressed himself.

ON THE HARMONY BETWEEN MORAL AND CORPOREAL BEAUTY

It has been asked, is there any visible, demonstrable, harmony and coincidence, between moral and corporeal beauty, and between moral and corporeal deformity? Or, if there be any real dissonance and disagreement, between moral beauty and corporeal deformity, and between moral deformity and corporeal beauty?

Millions of nature's works will exclaim—"How may this be denied!"

Yet is it necessary this should be demonstrated. May the reader hear, and patiently consider, what I have to say! The time, I hope, will come, nay, I might almost promise the time shall come; a better time, when every child shall laugh that I was obliged to demonstrate this. Laugh, perhaps, at the age; or, which is more noble, weep, to remember that there ever were men who required such demonstration.

Let those who are willing listen to the voice of truth. I can but stammer some of the documents she has taught me.

Truth, whether or not received as such, still is truth. It is not my declaration that makes that true which is true; but, it being true, I will speak.

It being granted that man is the work of supreme wisdom, is it not infinitely more conformable to wisdom that a harmony between physical and moral beauty rather should than should not exist; and that the Author of all moral perfection should testify his high good pleasure by the conformity between the mental and bodily faculties? Let us only suppose the reverse.—Who could believe in infinite wisdom and goodness, and support the thought that, not by accident, or only under certain circumstances, but that it was a general law of nature, that where the highest moral perfection was, there all physical imperfection should be; that a man the most virtuous should be the most deformed; and that he who was the most exalted, most noble, most magnanimous, and greatest benefactor to, should be the most deformed of, his species; that God should

deny all beauty to virtue, lest it might be thereby recommended; that what was most loved by the Deity, and was in itself most lovely, should be stamped with the seal of divine disapprobation?—Oh brother, friend of virtue, fellow adorer of supreme wisdom, which is pure goodness, who could support this, I had almost said, blasphemous supposition?

Let us imagine a like dissonance between the capacity for receiving knowledge and the conformation of the body. Can it be thought agreeable to eternal wisdom to impress the marks of stupidity on that body in which understanding resides, and is displayed? This, surely, never can be supposed. Yet how infinitely less depends upon this than upon the former kind of harmony! How infinitely more incumbent was it on the Author of nature to display and perfect the moral, rather than the intellectual, part of man!

Again, who will suppose it consonant to divine wisdom to give the form and appearance of the most strong to the weakest body, and of the most weak to the strongest? (I speak not of accidents and exceptions, but of the general course and constitution of nature.) Yet would such dissimulation, such unworthy juggling, be wisdom and worth, compared with that conduct which should place an evident disagreement, throughout all nature, between physical and moral beauty?

I am, notwithstanding, willing to own that such metaphysical reasoning, however conclusive it may appear, to certain persons, is not always incontrovertible. Facts, the actual state of things in nature, must decide; consequently observation and experiment are requisite.

First, I maintain, what the most inaccurate observer of the human countenance can no longer deny, that each state of the human mind, and of internal sensation, has its peculiar expression in the face. Dissimilar passions have not similar expressions, neither have similar passions dissimilar expressions.

I maintain, what also no moralist will deny, that certain states of mind, certain sensations, and inclinations, are ardent, beautiful, noble, sublime, and that they inspire all feeling hearts with pleasure, love and joy; that others, on the con-

trary, are totally opposite, or repugnant; disgusting, hateful, and terrifying.

I maintain, what is manifest to every eye, however inexperienced, that there is beauty, or deformity, in the features of the face. (At present, I shall confine myself to this.) In vain are the singular objections that have been made against the actual beauty of the body, and its ever true and consistent principles.—Place a handsome and an ugly man beside each other, and no person will be found to exclaim of the first, How ugly! or of the last, How handsome! Let the handsome man disfigure his countenance by grimace; and people of all nations, beholding him, would pronounce him ugly and disgusting; and, recovering his form, would declare he had a handsome, intelligent, a beautiful countenance.

The result of this will be, that,

The passions of the mind produce their accordant effects on the countenance.

There are such things as moral beauty and deformity; dispositions, qualities, which attract good and ill-will.

There are such things as corporeal beauty and deformity, in the features of the human countenance.

We have now to consider whether the expressions of moral beauty are corporeally beautiful, and the expressions of corporeal deformity corporeally deformed; or, reversing the proposition, whether the expression of moral beauty is deformity, and of moral deformity beauty!—Or are the expressions of moral qualities neither beautiful nor deformed? Or, are they, without sufficient cause, sometimes beautiful, sometimes deformed?

Let us, for example, take the instantaneous expressions of the mind, when it is impassioned. Let the countenances of the good and the wicked, the sincere and the deceitful man be taken, and shown to a child, a peasant, a connoisseur, or to any indifferent person. Let a drawing be made at the moment when a noble, and a mean action are performing. Then let it be asked which of the countenances are beautiful; which most beautiful; which most deformed; and it will be seen that, child, peasant, and connoisseur, will agree in pronouncing the

same countenance most beautiful, and the same most deformed.

I next inquire, of what passions, what states of mind, are those most deformed and most beautiful countenances the expressions? From this inquiry it will be found that the most deformed expressions also betoken the most deformed states of mind.

The same is true of all the innumerable shades and combinations of morally beautiful, and morally deformed, states of mind, and their expressions.

Thus far there appears to be little difficulty in the inquiry; and the next step is as little difficult.

Each frequently-repeated change, form, and state of countenance, impresses, at length, a durable trait on the soft and flexible parts of the face. The stronger the change, and the oftener it is repeated, the stronger, deeper, and more indelible is the trait. We shall hereafter show that the like impression is made in early youth, even on the bony parts.

An agreeable change, by constant repetition, makes an impression on, and adds a feature of durable beauty to, the countenance.

A disagreeable change, by constant repetition, makes an impression on, and adds a feature of durable deformity to, the countenance.

A number of such beautiful changes, when combined, if not counteracted, impart beauty to the face; and many deformed changes impart deformity.

We have before observed that morally beautiful states of the mind impart beautiful impressions.

Therefore the same changes, incessantly repeated, stamp durable expressions of beauty on the countenance.

Morally deformed states of mind have deformed expressions; consequently, if incessantly repeated, they stamp durable features of deformity.

They are, in proportion, stronger, and deeper, the oftener, and the stronger, the expressions peculiar to the supposed state of mind take place.

There is no state of mind which is expressed by a single

part of the countenance, exclusively. Should there be passions which are expressed more forcibly by this, than by that feature of the face; which effect strong changes in one part, and are scarcely perceptible in another; still we shall find, from attentive observation, that, in all the passions of the mind, there is no yielding feature of the countenance which remains unchanged. Whatever is true of the effects of one expression upon any feature, or part of the countenance, is true of all In deformed states of mind, they all change to greater deformity, and in beautiful states, to superior beauty. The whole countenance, when impassioned, is a harmonized, combined expression of the present state of the mind.

Consequently, frequent repetitions of the same state of mind, impress, upon every part of the countenance, durable traits of deformity or beauty.

Often repeated states of the mind give hability. Habits are derived from propensities, and generate passions.

The foregoing propositions, combined, will give the following theorem:

The beauty and deformity of the countenance is in a just and determinate proportion to the moral beauty and deformity of the man.

The morally best, the most beautiful.

The morally worst, the most deformed.

The torrent of objection now bursts all bounds; I hear its roar; it rushes on, rapid and fearful in its course, against my supposed poor hut, in the building of which I had taken such delight.—Treat me not, good people, with so much contempt; have patience: mine is not a hut raised on a quicksand, but a firm palace, founded on a rock, at the foot of which the torrent, dreadful as it is, shall furiously foam in vain. The confidence of my speech will, I hope, be pardoned. Confidence is not pride; prove my error, and I will become more humble. An objector loudly exclaims, "This doctrine is in contradiction to daily experience. How numerous are the deformed virtuous, and the beautiful vicious!"—Beautiful vicious! Vice with a fair face! Beauty of complexion, or beauty of

feature; which is meant?—But I will not anticipate. Hear my answer.

I. In the first place, this objection is inapplicable. I only affirm virtue beautifies, vice deforms. I do not maintain that virtue is the sole cause of human beauty, or vice of deformity; such doctrine would be absurd. Who can pretend there are not other more immediate causes of the beauty or deformity of the countenance? Who would dare, who would wish to deny that, not only the faculties of the mind, but the original conformation in the mother's womb, and also education, which depends not on ourselves, rank, sickness, accident, occupation, and climate, are so many immediate causes of beauty and deformity among men? My proposition is perfectly analogous to the axiom, that virtue promotes worldly welfare, and that vice destroys it. Can it be any real objection to this truth, though there are many thousands of the virtuous wretched, and of the wicked prosperous? Is any thing more meant, than that, though there are, indeed, many other inevitable and co-operating causes of happiness and unhappiness, as well as virtue and vice, yet morality is among others one of the most active and essential? The same reasoning will apply to the proposition concerning physiognomy. Virtue beautifies, vice deforms; but these are not the sole causes of beauty and deformity.

II. With respect to experience, if we examine accurately, we shall find that much is to be deducted from this part of the objection. I am inclined to believe that experience will be found favourable to our doctrine. Is it not frequently said, "I allow she is a handsome woman, but she does not please me; or, even, she is disagreeable to me?" On the contrary, we say, "He is an ordinary man; notwithstanding which, I liked his countenance at the first sight: I felt myself prejudiced in his favour." On inquiry, it will be found that the beauty we could not love, and the deformity with which we were pleased, incited our antipathy and sympathy by the beautiful or amiable qualities of the mind which had been impressed upon the countenance.

Since the pleasing traits of an ugly face, and the displeasing

of a beautiful, have been so prominent as to act more powerfully upon us than the others all combined, is not this a proof that these lines of beauty are more excellent, more expressive, more noble, than those which are more corporeal?

Let it not be said that such sympathies and antipathies are raised by frequent conversation, and after the beauties or deformities of the mind are discovered. How often are they incited at the first view! Neither let it be affirmed that this happens in consequence of conclusions drawn concerning the disposition of the person; it having previously been experienced that, in similar instances, those who had like features, notwithstanding their ugliness, were good; and others, with certain disagreeable traits, notwithstanding their beauty, were bad people. This is frequently the case, it is true; but this does not invalidate our proposition. They are equally consistent. Children will convince us how little forcible this objection is, who, previous to experience, will look steadfastly, and with pleasure, on a countenance which is the reverse of corporeally beautiful, but which is impressed with the traits of a beautiful mind; and will, when the contrary is the case, so often begin violently to cry.

III. In the third place, it is necessary properly to define the words.

Were my proposition stated thus, without all qualification—"That virtue is beautiful, and vice corporeally deformed,"—nearly as many objections would be raised as there are various opinions concerning the words virtue and vice, moral good and evil. The courtier, who pronounces every man virtuous who is not flagrantly vicious; the weak bigot, who declares all is evil that is not good according to his model; the officer, who esteems the man of honour, and the soldier obedient to discipline, to be the most virtuous; the vulgar, who account all virtuous that are not guilty of the grossest sins; the peasant, who remains virtuous as long as no warrant brings him before the justice of the peace; the narrow moralist, who holds nothing to be good that is not acquired by rigid abstinence, with whom virtue is absolute stoicism; each, and all of these, according to their several conceptions, will rise up and witness against a proposition so indeterminate, so replete with paradox.

The objector, however, ought to have remarked that I here understand the words virtue and vice in their most extensive signification; or that I am, properly, speaking only in general of moral beauty and deformity. I class with the former, all that is noble, good, benevolent, or tending to effect good purposes, which can have place in the mind; and, in the latter, all that is ignoble, evil, mean, and inimical.

It may happen that one possessed of many excellent qualities, and who long has practised virtue, at length may yield to the force of passion, and, in so great a degree, that all the world, according to the general sense of the word, may justly pronounce him vicious. Will it therefore be said, "There is vicious beauty! Where is your harmony between virtue and beauty?"

Has it not been already premised that such a person had excellent dispositions, and much good, and that he had long encouraged and established the goodness of his character?

He therefore had, and still has, goodness worthy of emulation; and the more habitual it is to him, the deeper root the first virtuous impressions took, the more conspicuous and firm are the traits of beauty imprinted upon his countenance. The roots and stem still are visible, though some alien branch may have been ingrafted. The soil and its qualities are apparent, notwithstanding that tares have been sown among the wheat. Is it not, therefore, easy to conceive that the countenance may continue fair, although the man has yielded to vice? This but confirms the truth of our proposition.

Indeed, an eye but little experienced will discover that such a countenance was still more beautiful, previous to the dominion of this passion; and that it is, at present, in part deformed. How much less pleasing, alas! how much more harsh, and disagreeable, than formerly, though it may not have arrived at that state which Gellert describes!

His morn of youth how wondrous fair!
How beauteous was his bloom!
But ah! he stray'd from virtue's paths,
And pangs his life consume.

His wasted form, his livid eye,
  His haggard aspect pale,
Of many a hidden, hideous vice,
  Recount a fearful tale.

I have known handsome, and good young men, who, in a few years, by debauchery and excess, have been totally altered. They were still generally termed handsome, and so, indeed, they were, but, good God! how different was their present from their former beauty!

Men, on the contrary, may be found with ignoble dispositions and passions, the empire of which has been confirmed by education. They may, for years, have been subject to these passions, till they have become truly ugly. Such persons may, at length, combat their vices, with their whole force, and sometimes, obtain no small victory. They, from the best of motives, may restrain, and even eradicate, the most glaring; and, in the strictest sense of the word, may be called truly virtuous. There is a moral judge, whose decision is infinitely superior to ours, that will behold, in such persons, greater virtues than in any who are by nature inclined to goodness. These, however, will be brought as examples of the deformed virtuous. So be it; such deformities, nevertheless, are only faithful expressions of the vices which long were predominant, and the multitude of which do but enhance the worth of present virtue. How much greater was the deformity of the features before the power of this virtue was felt, and how much more beautiful have they since become! Socrates, who is brought as an example by all physiognomists, and their opponents, may here most properly be cited; but to him a separate fragment must be dedicated.

Let it be further considered—there are a multitude of minute, mean, disgusting thoughts, manners, incivilities, whims, excesses, degrading attachments, obscenities, follies, obliquities of the heart, which, singly, or collectively, men are far from denominating vice; yet a number of such, combined, may greatly debase and deform the man. While he remains honest in his dealings, without any notorious vice, and adds to this something of the economy of the citizen, he will be called

a good fellow, an excellent fellow, against whom no man has any thing to allege; and, certainly, there are great numbers of such good, ugly, fellows.—I hope I have been sufficiently explicit on this subject.

IV. In the fourth place, it is necessary to take a more distant view of the harmony between moral and corporeal beauty, by which, not only many objections will vanish, but the subject on which we treat will, also, become more interesting.

We must not only consider the immediate effects of morality and immorality, on the beauty of the human countenance, but their immediate consequences, as they relate to the general corporeal beauty or deformity of the human race. I walk in the multitude, I contemplate the vulgar; I go through villages, small towns, and great, and every where, among all ranks, I behold deformity; I view the lamentable, the dreadful ravages of destruction.

I constantly find that the vulgar, collectively, whether of nation, town, or village, are the most distorted.

I am afflicted at the sight of ugliness, so universal; and my wounded soul, my offended eyes, wander till they find some man, but moderately handsome, on whom they are fixed; although he by no means is the perfection of human beauty. That beauteous image of happiness haunts me, which man might possess, but from which man, alas! is so remote.

How often do I meditate on this, the most beauteous of all races, the noblest in its face, and ask, why is it thus sunken in deformity, in the abyss of abominations?

The more I reflect, the more I find that men individually, as well as the whole race, contribute to produce this degradation; and, consequently, that man has the power of becoming more beautiful, more perfect: the more too am I convinced that virtue and vice, with all their shades, and in their most remote consequences, are beauty and deformity. This is doubly proved.

And first, a relaxation of morality increases in a thousand instances, great and small, a degradation and ignoble debasement, while moral powers, energy, activity, and the ardour of imitation, produce the contrary, and generate every disposition

to the beautiful and the good; and, consequently, to their expressions.

Degradation is gradual, and manifests itself in innumerable distortions, proportionate to the predominant vices, if not counteracted by some more just and ardent incitement to perfection.

Wherever, on the contrary, virtue and philanthropy reign, without adverting to the immediate pleasing effects, how beautiful, how prominent is the picture they imprint, how attractive are the added traits! The real philanthropist is active, mild, gentle; not timid, indolent, stupid, abject, capricious; not—in short, I might enumerate a hundred negative and positive qualities, which beautify the human countenance, the earlier this philanthropy, this supreme of virtues, this soul of every virtue, is awakened in the mind, even though but feebly awakened, by which it may produce its various beautiful effects.

What still is more conclusive, respecting this question, and removes most objections, is that—virtue and vice, morality and immorality, in their most extensive signification, have numerous immediate consequences in rendering the forms of children ugly or beautiful. How justly, hence, may we answer such questions as—"Wherefore has this child, which, from infancy, has been educated with so much care, and is itself so tractable and virtuous, this child so much better than its father who died while it was an infant, still so much of the disgusting and the hateful in its countenance?"—The question ought to be, why has it retained so much, why inherited so much from its parent?

I know no error more gross or palpable than the following, which has been mentioned by such great men. "Every thing in man depends on education, instruction, and example; and nothing on organization, and the original formation of the body; for these latter are alike in all."

Helvetius has, in his great enthusiasm for the improvement of the human race, that is to say, of education, carried this doctrine so far, contrary to the most evident experience, that, while I read, I scarcely could believe my eyes.

I shall have various opportunities, in the following fragments, to speak of propositions that relate to this subject.

At present thus much only.

It will be as difficult to find any two children that perfectly resemble each other, as it would be to find any two men.

Let a child be taken from a mother, who is not void of sensibility; let her but attentively observe it, for two minutes after its birth, and let it be placed among a hundred other children of the same town or district; no matter though the inhabitants bear the most general resemblance to each other; she still would, certainly, soon select it from among the hundred.

It is likewise a fact universally acknowledged, that new born children, as well as those of riper growth, greatly resemble their father or mother, or sometimes both, as well in the formation of the body as in particular features.

It is a fact, equally well known, that we observe, in the temper, especially of the youngest children, a striking similarity to the temper of the father, or of the mother, or sometimes both.

How often do we find in the son the character, constitution, and most of the moral qualities of the father! In how many a daughter does the character of the mother revive! Or the character of the mother in the son, and of the father in the daughter!

As a proof that character is not the result of education, we need but remark, that brothers and sisters, who have received the same education, are very unlike in character. Helvetius himself, who allows so little to the primary qualities and dispositions of children, by the very rules and arts he teaches, to cherish or counteract the temper, as it unfolds itself, grants, in reality, that moral propensities are absolutely different in every individual child.

And how much soever such original properties of constitution and temper, such moral propensities, may be modified by education; how possible soever it may be to render the worst valuable; yet is it indubitable that some dispositions, although they all, in a certain sense, are good, are generally confessed by men to be originally good in gradation; that some among

them, under equal circumstances, are more pliable, docile, and capable of improvement; and that others are more obstinate, and less manageable. The guilt or innocence of the child is not here called in question. No rational man will maintain that a child, even with the worst dispositions, has, therefore, any moral turpitude.

We have proved, as was incumbent on us,

That features and forms are inherited;

That moral propensities are inherited.

The above propositions having been demonstrated, who will any longer doubt that a harmony exists between the inherited features and forms, and the inherited moral propensities?

This being ascertained, and since the deformities of the mind, and consequently of the body, and of the body, consequently of the mind, may be inherited, we have obtained the most conclusive reason why so many men, born handsome, degenerate, whose deformity is yet by no means of an extreme degree; and, in like manner, why so many others, born ugly, improve by becoming virtuous; and who, yet, are by no means so handsome as some who are far less good.

We cannot but remark how eternally prominent is the harmony between moral and corporeal beauty, and how it is established by the foregoing proofs.

Let us suppose men of the most beautiful and noblest form, and that they, and their children, become morally degenerate; abandon themselves to their passions, and progressively, become more and more vicious. How will these men, or their countenances at least, be, from generation to generation, deformed! What bloated, depressed, turgid, stupid, disfigured, and haggard features! What variety of more or less gross, vulgar, caricatures, will rise in succession, from father to son! Deformity will increase. How many of the children, at first, the perfect images of their degenerate parents, will, by education, become, themselves, still more degenerate, will display fewer tokens of goodness, and more early symptoms of vice!—How deep in degeneracy, how distant, is man, from that perfect beauty with which, by thy fatherly mercy, oh God! he was at first endowed! How is thy image deformed by sin, and

changed even to fiend-like ugliness; ugliness, which afflicted benevolence scarcely dares contemplate! Licentiousness, sensuality, gluttony, avarice, debauchery, malignity, passions, vices, what deformities do you present to my sight! How have you disfigured my brother!

Let us add to this an inseparable truth, which is that, not only the flexible and the solid parts of the countenance, but, also, the whole system, bones, and muscles, figure, complexion, voice, gait, and smell, every member corresponding with the countenance, may be vitiated and deformed, or rendered more beautiful. Let us remark this, and preserve, by drawing, what we remark; or rather let us have recourse to living examples. Let us compare the inhabitants of a house of correction, where we find the stupid, the indolent, and the drunken, with some other society, in a more improved state. However imperfect it may be, yet will the difference be visible. Let them be compared to a society of enthusiasts, or a club of mechanics, and how lively will the testimony be in favour of our proposition! Nay more, it will awaken feelings for ourselves, and others, which, however afflicting they may be, still, will be salutary; and this is the very end I wish to obtain.

But man is not made only to fall; he is again capable of rising to an eminence higher than that from which he fell. Take the children of the most ordinary persons, let them be the exact image of their parents; let them be removed, and educated in some public, well-regulated seminary; their progress from deformity towards beauty will be visible. Arrived at the state of puberty, let them be placed in circumstances that shall not render the practice of virtue difficult, and under which they shall have no temptations to vice; let them intermarry; let an active impulse to improvement be supposed; let only a certain portion of care and industry, though not of the highest kind, be employed in the education of their descendants, and let these descendants continue to intermarry; what a handsome race of men will the fifth or sixth generation produce, if no extraordinary accidents intervene! Handsome, not only in the features of the countenance, but in the solid parts of the head, in the whole man, accompanied by content-

ment, and other virtues. Industry, temperance, cleanliness, are produced; and, with these, if some care be taken in education, regular muscles, also a good complexion, a well-formed body, suppleness, activity; while the deformities which are the consequence of infirmities, and a feeble constitution, will be prevented; since these good properties, these virtues, are always attended by health, and a free growth of the limbs.—In short, there is no part of corporeal beauty, no feature of man, which virtue and vice, in the most extensive sense, may not influence.

What benevolent heart but must rejoice at the recollection! How great is the power which God has given to beauty over the heart of man! What are thy feelings, oh man of benevolent sensibility, when thou beholdest the sublime works of antiquity, when thou viewest the divine creations of men and angels, by Raphael, Guido, Mengs, West, Fuseli! Speak, what are thy emotions, how ardent thy desires for the improving, the beautifying, the ennobling of our fallen nature?

Promoters, lovers, and inventors of the finest arts, and the sublimest sciences; ye wealthy, who merit gratitude for the rewards you bestow on the works of genius, and ye, sons of genius, by whom these works are produced, attend to this truth.—You are in search of perfection. For this you deserve our thanks. Would you render man the most perfect, the most beautiful of objects, deformed?—Oh no!—Prevent him not, therefore, from being good. Be not indifferent whether he be good or evil; but employ those divine powers with which you are endowed, to render him good, so shall you render him beautiful.

The harmony of virtue and beauty, of vice and deformity, is an extensive, a vast, a noble field for the exercise of your art. Think not you can make man more beautiful without making him better. The moment you would improve his body and neglect his mind, the moment you would form his taste at the expense of his virtue, you contribute to render him vicious. Your efforts will then be in vain. He will become deformed, and his son, and his son's son, shall continue to degenerate. Your labours then how erroneous!

When, oh artists! will you cease to seek reputation by toys and tricks, or to what purpose? It is as though he who would build a palace should employ his carver, or his gilder, as an architect.

Do you hope to form the taste by licentious imagery? You hope in vain; it is as though you would teach your sons continence by reading them obscene lectures, the tendency of which is but to inflame the passions.

Of this enough.

I shall conclude with a text of sublime consolation to myself and all others who have good reason to be dissatisfied with many parts of the form and physiognomy of themselves, which, perhaps, are incapable of improvement, and who yet strive after the perfecting of the inward man.

"It is sown in dishonour, it is raised in glory."

ADDITIONS.

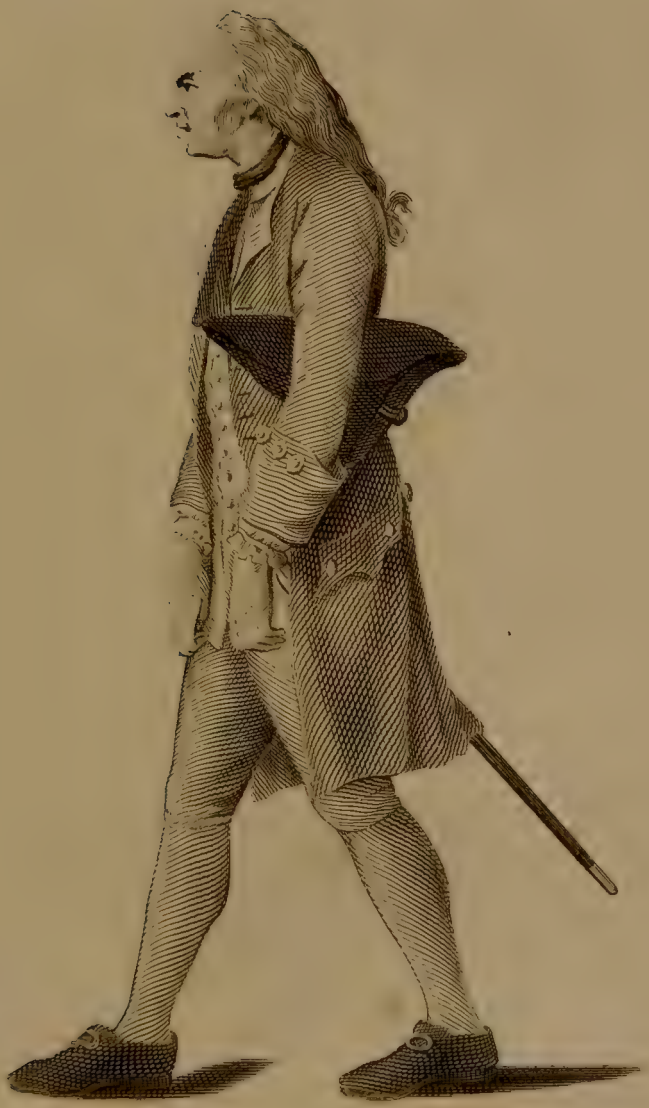
Numerous traits of beauty and deformity are too minute to be traced by the pencil or the engraver; and whenever they can be made visible upon paper, they must, then, be strong, indubitable, and convincing.

PLATE IX.

Nature forms no such countenance; at least, no such mouth.—Vice only can thus disfigure.—Rooted unbounded avarice.—Thus does brutal insensibility deform God's own image.—Enormous depravity has destroyed all the beauty, all the resemblance. Can any benevolent, wise, or virtuous man, look, or walk, thus?—Where is the man, however unobservant, daring enough to maintain the affirmative?

PLATE X.

A degree still more debased—a countenance by vice rendered fiend-like, abhorrent to nature, in which falaciousness is sunken almost below brutality.—Every spark of sensibility, humanity, nature, is extinguished.—Distortion, deformity in



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excess—and though sensuality should not appear with this particular kind of ugliness, yet, may it not incur ugliness still more dreadful?—Whoever has frequently viewed the human countenance in houses of correction and jails, will often scarcely believe his eyes, will shudder at the stigmas with which vice brands her slaves.

PLATE XI.

Here are traits of drunkenness combined with thoughtless stupidity. Who can look without disgust? Would these wretches have been what they are, had they not, by vice, erased nature's marks?—Can perversion be more apparent than in the middle profile? Fig. 3—the last stage of brutal corruption, apparent most in the under part of the male, Fig. 6; and in the forehead, and nose of the female, Fig. 5, (the ears not included). Can any supposition be more absurd than that such a countenance should be the abode of a wise, a virtuous, or an exalted mind?

We turn with horror from nature thus debased, and rejoice that millions of people afford not any countenance so abominable.

PLATE XII.

What heart can sympathize with any one of these countenances? Who will expect from any one of them perpetual virtue, pure love, noble benevolence, or the high efforts of genius?

1. Immoveable icy coldness, without a spark of sensibility.
2. Rudeness, phlegm; false, feeble, dull, ridicule.
3. The contempt of a vulgar girl.
4. Sensual desire, without individual love.
5. Ogling of a low, crafty sensualist.
6. Chagrin of contempt returned.
7. Perfect levity.
8. Moral relaxation.
9. Malignity, ignorance, brutal lust.

10, 11. Anger—contempt—the rage of an offended villain, without great strength or courage. How much of the noble,

the prudent, the forbearing, the experience and worth of age, is visible in the posture and countenance of 12. And of the unfeeling, the rude, the contemptuous, in 13. Yet is the mouth too good for this posture, and this aspect.

PLATE XIII.

Fig. 1, 2.—The spirit of projecting—want of wisdom—brutal boasting wrinkle the countenance of 1. 2, Is the image of blood-thirsty cruelty; unfeeling, without a trait of humanity.

Fig. 3.—Virtue, noble simplicity, goodness, open confidence, are not discoverable here. Unbounded avarice, unfeeling wickedness, knavery unequalled, in the eye and mouth, eradicate every pleasing impression. It is possible this countenance might not have looked much better previous to its degradation, but vice only could produce the full effect we behold.

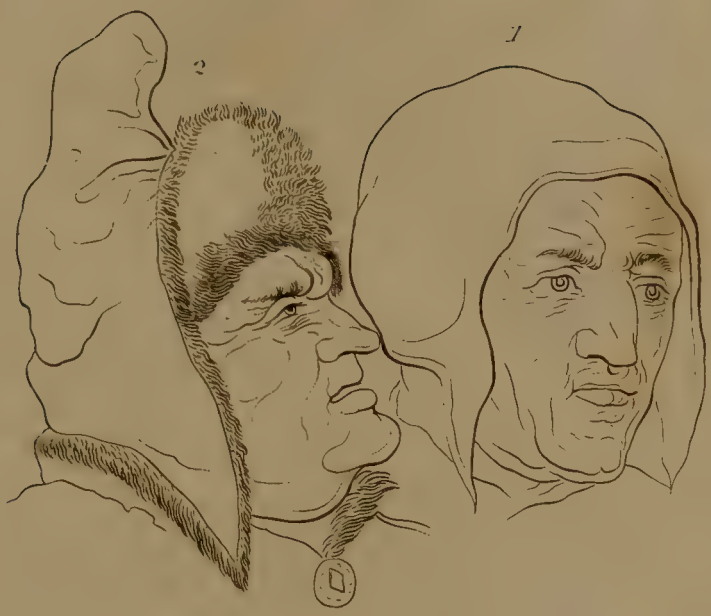
PLATE XIV.

Fig. 1.—The visage of a satyr, distorted thus by sensuality. —Careless insensibility.—An excess of stupid brutality.

Fig. 2. — A countenance not remarkable for the beauty, but the harmony of its features—pleasing, because calm, dispassionate, benevolent, noble, wise. Let this countenance be compared with Fig. 4, 5, 6, and then, reader, be you friend or opponent, say whether you can doubt that vice distorts, deforms; or that virtue bestows that which charms, delights, and beautifies, if not the form, at least the features of the countenance. For, where is the virtue, which, as virtue, does not charm, and where the vice, which, as vice, does not deform? Grant me this, and I require no more.

Fig. 3.—Thus does a continual repetition of extreme contempt distort the mouth; thus infix itself with traits not to be effaced; thus deform a countenance which, not stigmatized by this vice, would probably have been amiable.

Fig. 4 to 7.—Let us ascend a few steps, and relieve ourselves with expressions of nobler passions. Who will not survey these four heads with internal sympathetic pleasure?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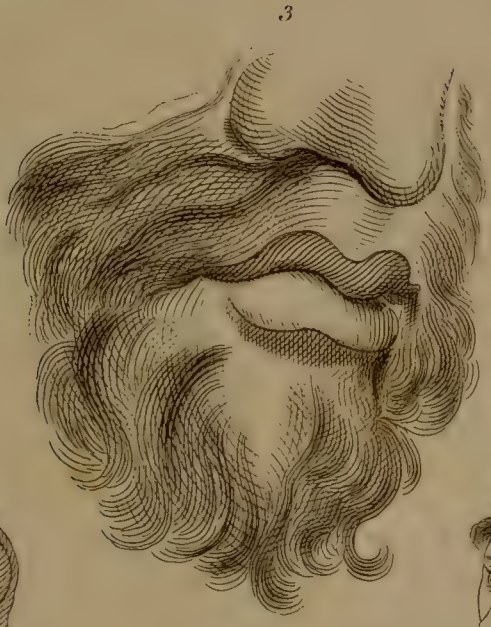
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And wherefore? Because moral beauty, in action, is impressed upon each of these countenances. Thus only can the noble mind languish, weep, love; thus only can be agitated, as in 4, 5, 6, 7.

SOCRATES.

The well-known judgment of the physiognomist Zopyrus, concerning Socrates—

"That he was stupid, brutal, sensual, and addicted to drunkenness—"

Has been repeatedly cited in modern times against physiognomy; but this science has been as repeatedly supported by the answer of Socrates, to his disciples, who ridiculed the judgment of the physiognomist.

"By nature I am addicted to all these vices, and they were only restrained, and vanquished, by the continual practice of virtue."

Permit me to add something on this subject.

However insignificant, in itself, this anecdote may be, or though, like anecdotes in general, it should be but half true, yet is it pregnant with physiognomonical discussion.

Let us suppose it to be literal truth; what will be the consequence?

It will not militate against physiognomy, whatever it may do against the knowledge of Zopyrus.

Suppose that Zopyrus was mistaken, that he overlooked all traits of excellence, and dwelt upon the rude, the massy. How will this injure the science of physiognomy?

That physiognomist who, from his zeal for the science, should affirm, "I never err," would be like the physician who, from the ardour of his zeal for the honour of his art, should affirm, "My patients never die."

Whoever, because of one, or one hundred, errors of the physiognomist, should reject the science of physiognomy, would be like the man who, because there are ignorant physicians, or because that the patients of the greatest physicians die, should reject all physical aid.

But to come nearer to the point.

All antiquity, certainly, attests that Socrates had a very ordinary countenance.

All the busts of Socrates, however different from each other, still have a similarity of ugliness. To this we may add what was said by Alcibiades, who, certainly, was well acquainted with Socrates, as he also was with what was beautiful, and what deformed; "That he resembled the figure of Silenus."* I understand the remark of Alcibiades to refer to the general form of the countenance. We perceive there can be no doubt of the ugliness of Socrates.

Yet was Socrates, from all that we know concerning him, the wisest, best, most incomparable of men. Be this all granted; we shall ever carefully avoid denying what is highly probable in order to establish our own propositions.

"Consequently, the wisest and best of men had the countenance of the most stupid and debauched; or, rather, had a gross, rude, forbidding, ugly, countenance." How may this objection be answered?

I. The deformity of Socrates was, in the opinion of most who maintain the circumstance, a thing so remarkable, so extraordinary, that it was universally considered as a contradiction, an anomaly of nature.—Accurately examined, is this for or against physiognomy?—A direct contrary relation, between the external and internal, was expected. This want of conformity, this dissonance, produced general astonishment.—Let any one determine what was the origin of their general expectation and astonishment.

II. Were this dissonance as great as it has been asserted to be, it will only form an exception to a general rule, which will be as little conclusive against physiognomy, as a child born with twelve fingers would against the truth, that men have five fingers on each hand. We must allow there are unusual exceptions, mistakes of nature, errors of the press, if I may so speak, which as little destroy the legibility, and the explicability of the human countenance, as ten or

* It is difficult, says Winckelmann, for human nature to be more debased than in the figure of Silenus.

twenty errors, in a large volume, would render the whole unintelligible.

III. This, however, is capable of a very different answer; and the best reply that I can make is, that—"Characters, pregnant with strong and contending powers, generally contain in the great mass, the prominent features of the face, somewhat of severe, violent, and perplexed; consequently are very different from what the Grecian artists, and men of taste, name beauty. While the signification, the expression, of such prominent features are not studied and understood, such countenances will offend the eye that searches only for beauty." The countenance of Socrates is manifestly of this kind.

IV. In the study of physiognomy, it cannot be too much inculcated, nor too often repeated, by a writer on the science, that dispositions, and their development, talents, powers, their application and use, the solid and flexible parts, the prominent and fugitive traits must be most accurately distinguished, if we would form an accurate judgment on the human countenance. This appears to have been neglected in the judgment formed on the countenance of Socrates. Zopyrus, Alcibiades, Aristotle, most of the physiognomists with whom I am acquainted, all its opponents, nay, its very defenders, have, in this, been deficient.

To the unphysiognomonical eye, the form of the countenance of Socrates might appear distorted, although the mutable features might have displayed celestial beauty.

A man of the best native inclinations may degenerate, and another with the worst may become good. The noblest talents may rust in indolence, and the most moderate, by industry, be astonishingly improved. If the first dispositions were excellent, it will require an acute observer to read their neglect in the countenance, especially if unimpassioned. In like manner, if they were unfavourable, it will require the most experienced eye to read their improvement. Original dispositions are most discoverable in the form of the solid and prominent parts; and their development, and application, in the flexible features.—Whoever is accustomed to attend only to the flexible traits, and their motion, and has not, as often happens, devoted him-

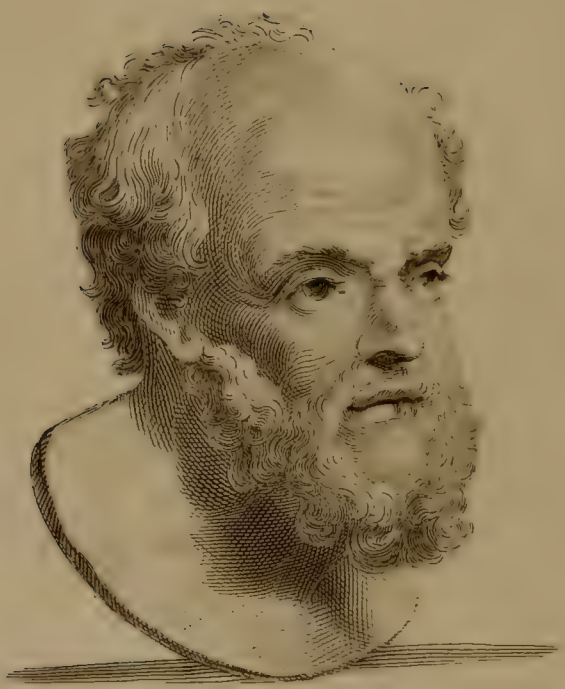
self to the study of the solid parts, and permanent traits, he, like Zopyrus, in the countenance of Socrates, will neither discover what is excellent, and characteristic of the disposition, nor the improvement of what may have been apparently bad; consequently his judgment must be erroneous. It is incumbent upon me to make this evident. Be it supposed that the great propensities of Socrates were prominent in his countenance, though it were rude and unpleasing, and that these permanent features were not studied, but that the gross, rude, massy traits met the acute eye of the Greek, who was in search of beauty alone. Be it further supposed, as each observer will remark, that the improvement of all, which may be denominated bad in the disposition, is only visible when the features are in action. Nothing will then be more probable than physiognomonical error, or more plausible than false conclusions against the science.

V. I have repeatedly spoken of good and bad dispositions: the elucidation of my subject requires that I should here explain myself with greater accuracy.

A man born with the happiest propensities or dispositions may become bad; or with the most unfortunate, may, after his own manner, become good.

To speak with precision, no man has good or bad dispositions; no man is born either vicious or virtuous; we must be children before we are men, and children are neither born with vice or virtue: they are innocent. Time will improve some few to a high degree of virtue, and sink some few others to as low a degree of vice. The multitude will find a medium: they appear to want the power of being either virtuous or vicious in any extraordinary degree. All, however, whom for a moment we have considered innocent, all sin, as all die; none may escape sin and death. By sin I mean a propensity to sensual gratifications, which are attended with a troubled conscience, and the degradation of the native powers. I shall just observe that original sin, that subject of ridicule in this our philosophic age, is, in this sense, most demonstrable to a true philosopher, a dispassionate observer of nature.

It is no less true, to speak philosophically, that is, according



SOCRATES.

to experience, that there is, originally, only physical irritability in men, however great their progress may afterwards be in vice or virtue; an impulse to act, to exist, to extend the faculties; which impulse, considered as the spring of action, is good; but which has in itself neither morality nor immorality. If this irritability, this power, be so formed that it is generally addicted, being surrounded by certain objects, or placed under such and such, almost unavoidable, circumstances, to bad thoughts and bad actions, which disturb the peace and happiness of mankind; if they are so formed that, in the present state of the world and its inhabitants, they have scarcely the power of being employed to good, they are then called immoral propensities; and moral, when they are, generally speaking, the reverse.

Experience indubitably teaches us that where the power and irritability are great, there, also, will numerous passions take birth which will generally induce immoral thoughts and actions.

"Helvetius says, the abuse of power (and the same may be said of all the faculties of man) is as inseparable from power as the effect from the cause."

"Qui peut tout ce qu'il veut, veut plus que ce qu'il doit."*

Hence the sense of the affirmation that man has evil propensities, is clear. It might as well be affirmed he has the best propensities; since nothing more is meant than that, with respect to certain objects, he is or is not irritable. It is possible he may apply his proportion of power to good, though it is often applied to evil; that circumstances may happen which shall produce irritability where it is wanting, or that he shall remain unmoved under the strongest incitements; consequently, that either virtue itself is there, or an appearance of virtue, which will be called virtue and strength of mind.

VI. Let us apply what has been said to an engraving of Socrates, with which we here present our readers in Plate XV.

According to this head, after Reubens, which we shall first consider, Socrates had certainly great propensities to become

* He who can do all he will, will do more than he ought.

eminent. If he resembled this copy, and I have no doubt but that his appearance was better, for this may be the twentieth copy, each of which is less accurate, the declaration of Zopyrus, that he was stupid, was incontrovertibly erroneous; nor was Socrates less mistaken when he was so ready to allow that he was, by nature, weak. It may have been, and perhaps was, an inevitable effect of the weight of these features, that the perspicuity of his understanding was, sometimes, as if enveloped by a cloud. But had Zopyrus, or any true physiognomist, been accustomed accurately to remark the permanent parts of the human face, he never could have said Socrates was naturally stupid.

Whoever considers this forehead as the abode of stupidity, has never been accustomed to observe the forehead. If Zopyrus, or any other ancient, has held this arching, this prominence, or these cavities, as tokens of stupidity, I can only answer they have never been accustomed to consider or compare foreheads. How great soever the effects of a good or bad education, of fortunate or disastrous circumstances, and whatever other influence, of better or worse, may become, a forehead like this will ever remain the same, with respect to its great outlines of character, and never can escape the accurate physiognomist. In these high and roomy arches, undoubtedly, the spirit dwells which will penetrate clouds of difficulties, and vanquish hosts of impediments.

The sharpness also of the eyebones, the eyebrows, the knitting of the muscles between the brows, the breadth of the nose, the depth of the eyes, the projection of the pupil under the eyelid, how does each separately, and all combined, testify the great natural propensities of the understanding, or rather the powers of the understanding called forth!—And how inferior must this twentieth or thirtieth copy be, compared to the original! What painter, however good, is accurate in his foreheads? Nay, where is the shade that defines them justly? How much less an engraving from the last of a succession of copies!

"This countenance, however, has nothing of that noble simplicity, that cool, tranquil, artless, unassuming candour, so

much admired in the original. Something of deceit and sensuality are clearly perceptible in the eye."

In the countenance before us, yes; but a countenance of this pregnancy and power may exert an astonishing degree of force in the command of its passions, and by such exertion may become what others are from a kind of imbecility; and further, I affirm the living countenance may have traits too evident to be mistaken, which yet no art of the painter, no stroke of the engraver, can express. This subject was slightly mentioned in a former fragment: I here repeat, with a greater degree of precision,—

The most disgusting vices are often concealed under the fairest faces; some minute trait, inexpressible by the graver, to be seen only occasionally, when the features are in motion, will denote the most enormous vice. Similar deceptions are found in a distorted, or rather in a strong and pregnant countenance; such as is that of Socrates. The most beauteous, noble, and active characteristics of wisdom and virtue, may discover themselves only by certain indefinable traits, visible to a spectator when the features are in action.

The greatest likenesses of such faces, which are strikingly like because of the strength and sharpness of the prominent features, are, for that very reason, generally, libels on the originals. The present portrait of Socrates, although it might have been called the strongest of likenesses, by the multitude, might yet have been the greatest of libels upon the man. To exaggerate the prominent, and to omit the minute, is a libellous rule alike for the reasoner or the painter. Of this, all sophistical reasoners, all vile painters, avail themselves. In this light I consider most of the portraits of Socrates. I think it probable, nay certain, with respect to myself, that the countenance would, on the first view, have produced similar effects. The sharp, compressed, and heavy parts shocked, or bedimmed, the eye of the Greek, accustomed to consider beauteous forms, so that the spirit of the countenance escaped his penetration. The mind is invisible to those who understand not the body of physiognomy, that is to say, the outlines and form of the solid parts.

VII. The engraving we have in view, the rational physiognomist will say, is, at least, as remarkable, as extraordinary, as was the character of Socrates.—This may well lead us to suspect that there is still a possibility left of reconciling it to the science of physiognomy.

Much we have seen; more we have to see.—We boldly affirm there are traits in this countenance expressive of extraordinary greatness, fortitude unshaken; however degrading single features may be, the whole bears the stamp of manly perseverance.—To what we have already said in its favour, we shall further add—in the upper part of the chin is powerful understanding; and, in the lower, strength and courage, which denote an almost total absence of fear. The thick, short neck, below, is, by the general judgment of all nations, the feature of resolution—*Stiff-necked.*

If we remember that, in painting such countenances, the large traits are always rendered somewhat more large, that the more minute lines of the countenance in action are wanting, and that, though the likeness is preserved, still the soul is fled from the face, we shall not be surprised to find, in this countenance, so much of the great, and of the little; of the inviting, and the forbidding.

Of this we should certainly be convinced could we contemplate living nature. How differently would these immoveable eyes speak, could we behold them animated, inspecting the soul of the listener, while the noble Greek was teaching honour towards God, hope of immortality, simplicity, and purity of heart!—Can any man of observation doubt of this?

This, now so fatal, mouth, which may be proved not to have been accurately drawn, as it also may that much which all living mouths have is here wanting, do you not feel, oh! philanthropists! oh! men of observation! that it must assume a form infinitely different in a moment so picturesque?

Let me be permitted a short digression; suffer me to bewail the artist and the painter.

Designers, statuaries, and painters, usually caricature nature in those parts where she has somewhat caricatured herself. They generally are ready to seize those unfortunate

moments, those moments of relaxed indolence, into which the persons who sit or stand to them sink, with such facility, and into which it is almost impossible to prevent sinking. These they perpetuate, because imitation is then most easy, and incite exclamation, or perhaps laughter, in the spectator. A likeness is given by a portrait painter as it is by a satirist; we know who the picture is meant for, though it is *un*like. Satires and bad portraits ever find superficial admirers, but for such the artist should not labour; his great endeavour should be to portray the beauty of truth, and thus secure the admiration of those who are worthy to admire.

The lucky moment of the countenance of man, the moment of actual existence, when the soul, with all her faculties, rushes into the face, like the rising sun, when the features are tinged with heavenly serenity, who seeks, who patiently awaits this moment? By whom are such, by whom can such, moments be depicted?

IX. We return to Socrates.

He confessed that industry, that the exercise of his faculties, had amended his character. This, according to our principles, ought to be expressed in the countenance. But where and how? It was not visible in the solid parts, but it was in the flexible features, and, particularly, in their action and illumination, which no painting, much less engraving, can express. A strong degree of debasement must, also, still exist in Socrates, consequently, might still be perceptible in his countenance. Have not the wisest their moments, their hours, of folly? the best their intervals of passion, and vice, if not in act, at least, in thought?—Must Socrates, alone, stand an exception?

On summing up all these considerations concerning the countenance of Socrates, and this physiognomonical anecdote, will they oppose, or support, the science of physiognomy?

X. I am willing to grant that heavenly wisdom, sometimes, condescends to reside in wretched earthly vessels, despicable in the eyes of men, in vindication of its own honour, which must not be attributed to mortal man; and that its true beauty may

remain concealed, nay, be reviled by the multitude, that these vessels may not ascribe to themselves that worth and those qualities which are the gift of God.

XI. But never will I allow that actual reformation, pre-eminent wisdom, proved fortitude, and heroic virtue, can exist, and not be impressed upon the countenance, unless it voluntarily distorts itself, or is distorted by accident.

But what is the dead Socrates to us? How much more might we have learnt from him in the moment of living existence! Let us rather take an animated being, and thence determine who most has reason, the antagonist, or the defender of physiognomy.

Let the opponent bring the wisest and best man he knows, with the most stupid or vicious countenance. The search will be tedious ere such a one be found; and, when found, we will discuss what may seem contradictory, according to our principles, and will own ourselves confuted, if it be not confessed that the man proves either not so good and wise as he was supposed, or that there are manifest traits of excellent wisdom and goodness which had passed unobserved.

ADDITIONS.

PLATES XVI. XVII.

These heads, all copied after antiques, appear to be great, or, at least, tolerable, likenesses of Socrates; an additional proof that, in all copies of a remarkable countenance, we may believe something, but ought not to believe too much.

First, it may be said, that all the eight profiles, of the two annexed plates, have a striking resemblance to each other; and that it is immediately manifest they all represent the same person. We find in all the same baldness, the same kind of locks, the same blunt nose, the same cavity under the forehead, and the same character of the massive in the whole.

And, to this it may be answered, that however difficult it may be to compare eight portraits, so similar, yet, an experienced eye will perceive very essential differences.

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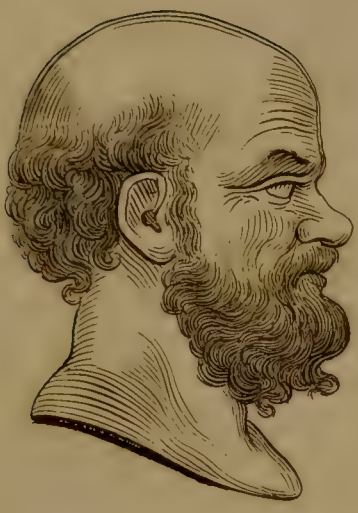

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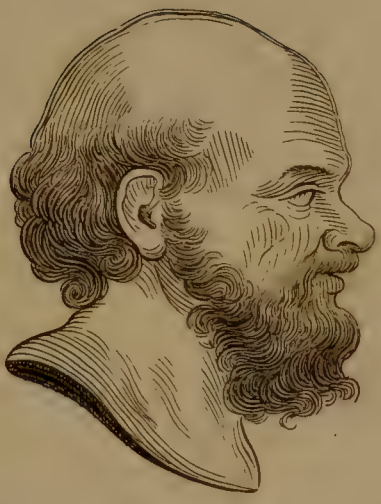

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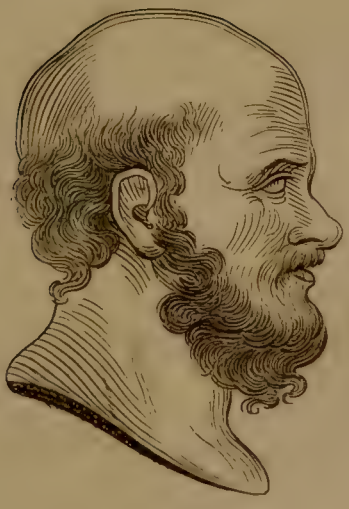

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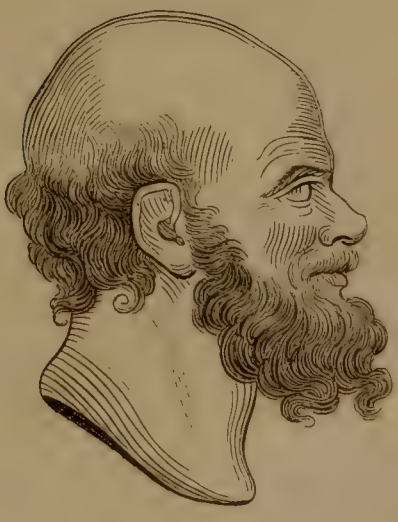

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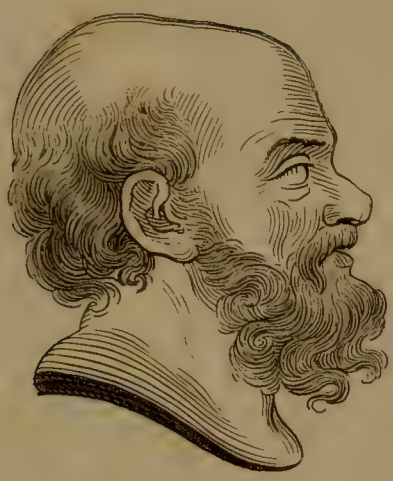

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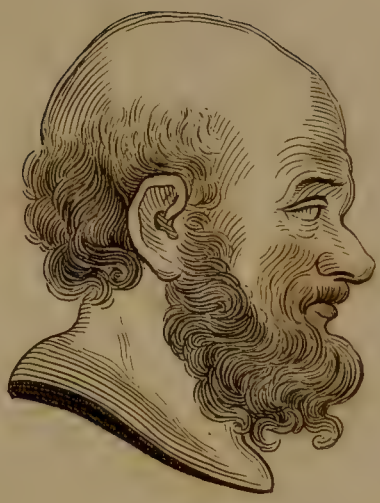

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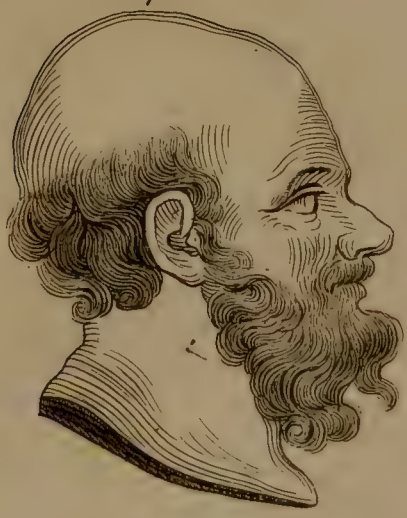

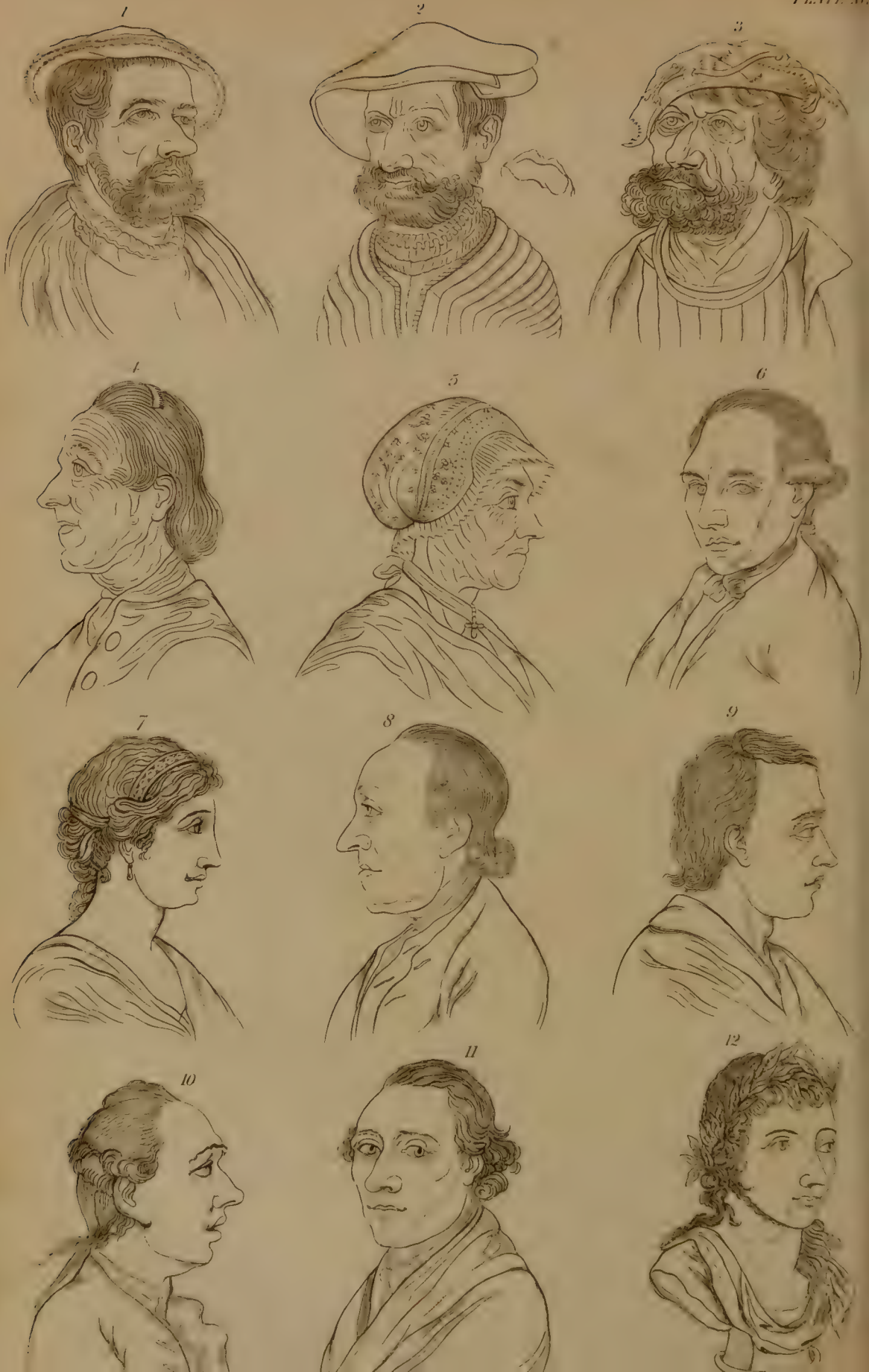
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The foreheads, in 1, of the first, and 6, and 8, of the second plate, are more perpendicular than the others. Among the eight there is not one weak head; but these three are rich in understanding. The outline of the forehead and skull of 2, in Plate XVI., principally betokens understanding. The mouth of the same face, and that of 6, in Plate XVII., have the most firmness; 5, in Plate XVII., the most subtlety. In the outline of the mouth of 3, Plate XVI., is much expression of intelligence; but less genius than in 2, of the same plate. 4, of Plate XVI., is less expressive. 7, of Plate XVII., combined with an attentive look, requires no comment.

MISCELLANEOUS PHYSIOGNOMONICAL EXERCISES.

As experiments upon physiognomonical sensation, we shall conclude by adding a number of countenances. We shall give our opinions in brief, that we may not anticipate the judgment of the reader.

PLATE XVIII.

Fig. 1.—Ardour and coolness combined, proving that this countenance is energetic, persevering, unconquerable. It is the aspect of a strong, projecting mind. The mouth is stability itself.

Fig. 2.—The infamous Knipperdolling—villainy and deceit in the mouth; in the forehead and eye, courage. How much had virtue and man to expect from the power and determination of such a countenance? What acts of wisdom and heroism! At present all is inflexibility, coldness, and cruelty; an eye without love, a mouth without pity. In the mouth (*a*) drawn by the side of this head, is the reverse of arrogance and obstinacy. It is contempt without ability.

Fig. 3.—Stortzenbecher—the excess of rude, inexorable, wanton cruelty.—The whole is no longer capable of affection, friendship, or fidelity.

Fig. 4, 5.—Honour—faith—beneficence.—Though certainly not handsome, both these countenances speak open sensibility. Whoever would deny to such a countenance his con-

fidence and esteem, is surely little deserving of confidence and esteem himself.

Fig. 6.—An imperfect portrait of a musical person.—The forehead and eyebrows less profound in thought than quick of conception.—Little produced, much imagined.* The intensive is particularly expressed in the eye, eyebones and eyebrows.—The mouth is the peculiar seat of the tender, the soft, the breathing,† the amorous, of exquisite musical taste.

Fig. 7.—How much soever this countenance may be injured by an ill-drawn eye, the arching of the forehead is still more manly than effeminate.—The nose I consider as a determinate token of calm fortitude, and discreet, benevolent, fidelity. The whole is good and noble.

Fig. 8.—The eye and lips cautious, circumspect, and wise. Much science and memory in the forehead; genius rather discovering than producing. This mouth must speak excellently, profoundly.

Fig. 9.—This cold vacuity of look—this rigid insensibility of the mouth, probably are given by the painter.—But the forehead, at least in its descent; and the nose, the nostril excepted, are decisive tokens of an acute, capacious, mind. The under part of the ear accords with the forehead and nose, but not the upper. In the disfigured mouth are bitterness, contempt, vexation.

Fig. 10.—A man of mind, but unpolished, without reflection. I may pronounce this character rude, peculiar, with the habits of an artist. It is an acquired countenance; the rudeness of nature is very dissimilar to this.

Fig. 11.—A bad likeness of the author of these fragments, yet not to be absolutely mistaken. The whole aspect, especially the mouth, speaks inoffensive tranquillity, and benevolence, bordering on weakness.—More understanding and less sensibility in the nose than the author supposes himself to possess.—Some talents for observation in the eye and eyebrows.

Fig. 12.—Stability, intelligence, good sense, in the fore-

* Wenig extension viel intension.

† Aufschlürfende—Sipping.

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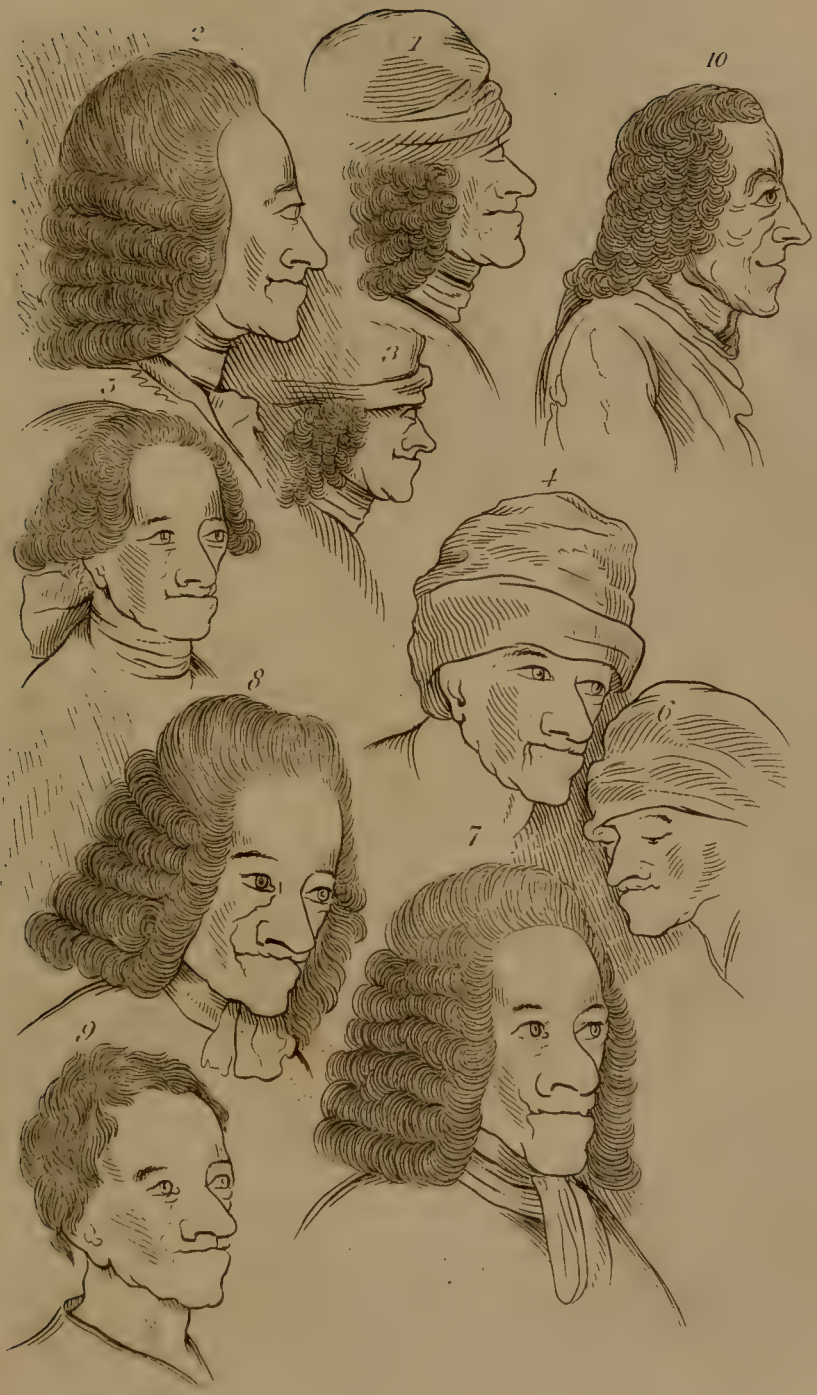
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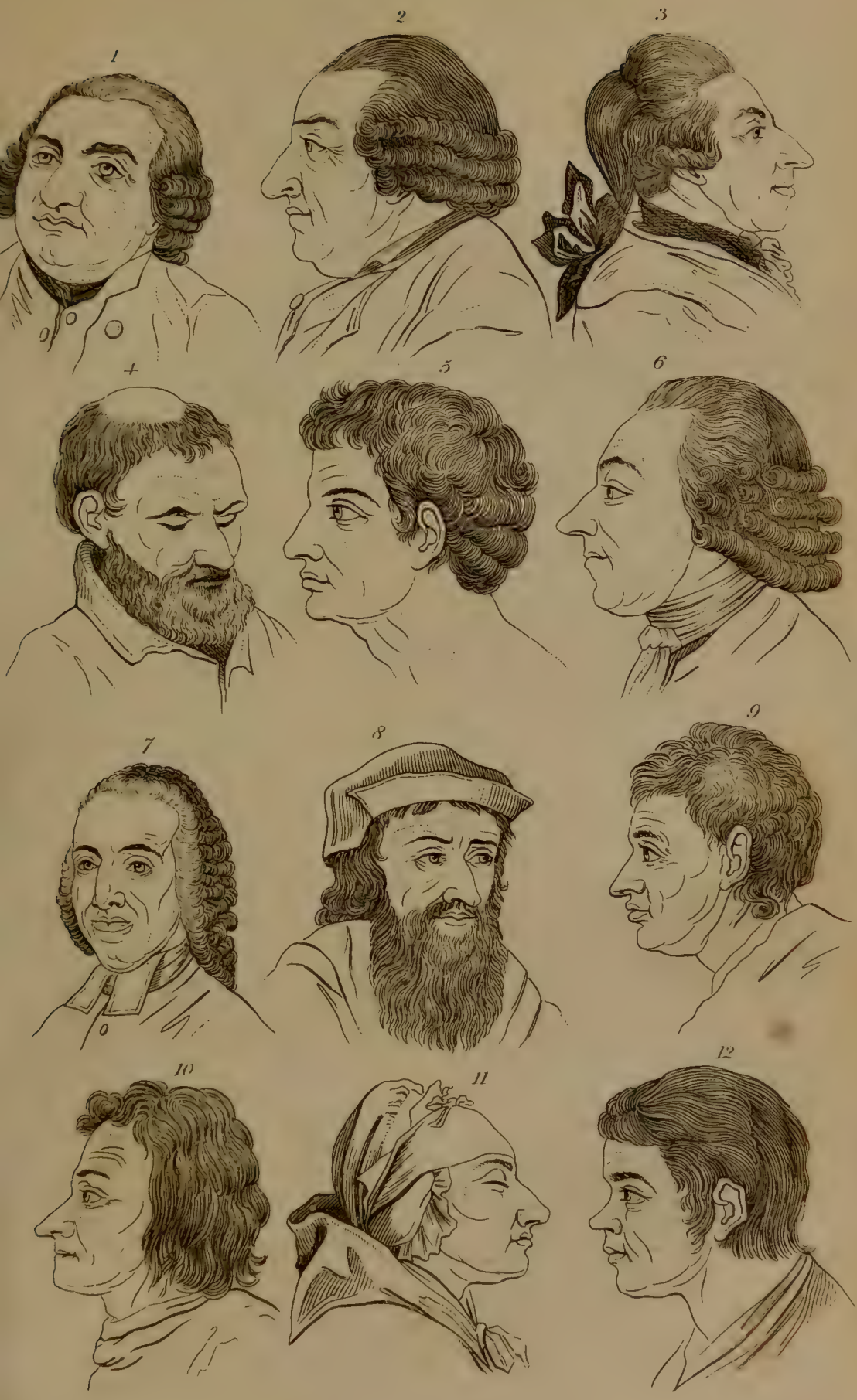
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head, eyes, eyebrows, and nose. The end of the nose does not agree with the other parts. The back part of the eye is too long, and, therefore, weaker than the fore part. The mouth has something of wit; but, in other respects, is bad, and feeble.

PLATES XIX. XX.

These are not Voltaire, they are but caricatures—essays of an artist whose intention was to express the general character, not accurately to define the features; for so feeble a forehead, as is generally found in these twenty sketches, Voltaire, the writer of nations, the ornament of the age, could not have. The character of the eye is similar in most of them — ardent, piercing, but without sublimity or grace. 2, 3, 7, of Plate XIX., are most expressive of invention, power, and genius.—6, and 8, mark the man of thought.—1, 2, and 3, of Plate XX., least betoken keen sensibility. The lips all denote satire, wit, and resistless ridicule.—The nose of 8, Plate XX., has the most of truth and mind. 10, Plate XX., precision is wanting to the outline of the eye, power to the eyebrows, the sting, the scourge, of satire to the forehead. The under part of the profile, on the contrary, speaks of a flow of wit, acute, exuberant, exalted, ironical, never deficient in reply.

PLATE XXI.

Fig. 1.—Which only promises much in the eye-brows.—A man who will meet his man.—Rather firm than acute; more power than taste; more of the great than the beautiful. The mouth is more mild and benevolent than the nose, and the whole countenance besides, should seem to promise.

Fig. 2.—This profile of the same person discovers still more passion, than the full face does resolution and strength of mind; the nostril is bad, small, childish; the nose will suffer no insult; the eye here has nothing of the power of the other features: the wrinkles by which it is surrounded greatly lower the expression of the whole.

Fig. 3.—The portrait of a miniature painter, remarkable for his highly-finished pictures. Delicacy and elegance, em-

ployed in minute things, is perspicuous in the whole visage, particularly in the nose. The position of the forehead speaks more understanding than the outline itself. The under part of the mouth is weak, and may signify either benevolence or melancholy. Precision cannot be mistaken in the eye.

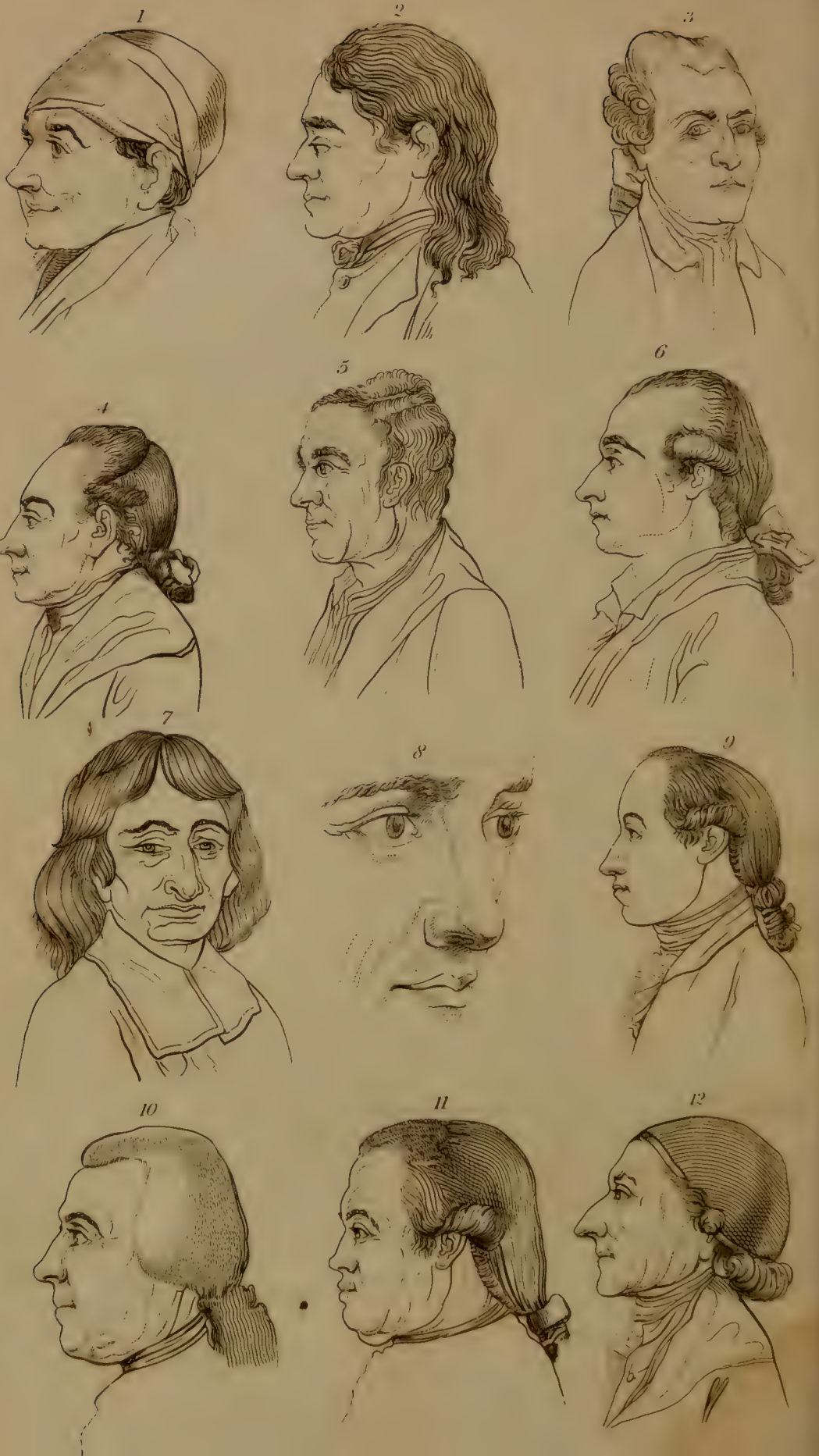
Fig. 4.—A thoughtful, inquiring head, without great sensibility. Discretion rather than understanding. (Discretion employs itself on things, actions, projects and their progress; understanding in the minute distinction between ideas, their exact boundaries, and characteristics.) The outline of the forehead, as far as it is visible, does not discover this calm, exact distinction, and determination of ideas. The breadth of the nose is also significant of consideration and discretion; and its prominent outline of activity and lively passion.

Fig. 5.—A countenance of mature consideration. A man who hears, speaks little, but his words are decisive. His character is firm, but not violent.—Faithful rather than fond—a mind more accurate and comprehensive than penetrating and inventive—a countenance, not beautiful, but respectable to respectable men.—Without effeminacy, without impetuosity—thinks before he advises—will not easily be turned aside from his purpose. The eyebrows, and the very bad ear, especially, are highly contradictory to the precision and energy of the whole outline, particularly of the nose and mouth.

Fig. 6.—There is something difficult to define in this profile, which betokens refined sensibility. It has no peculiar strength of mind, still less of body; will not soon oppress, may soon be oppressed. Peace of mind, circumspection which may degenerate into anxiety, gentle insinuating persuasion rather than bold eloquence; worth, rich in discretion, and active benevolence, appear to be visible in this countenance, which is far inferior to the original.

Fig. 7.—In this imperfect copy are mildness, premeditation, peace, scrutinizing thought. To analyze with ease, calmly to enjoy, rationally to discourse when no natural impediment intervenes, I conceive to be the principal characteristics of this countenance, which is far inferior to the original.

Fig. 8.—A man whose character is nearly similar, except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that he has a more antiquated air; but not with less candour or intelligence, though more timidity. The nose is decisively significant of acute critical inquiry.

Fig. 9, 10.—Two profiles of foolish men, in which that of 9, has the distinguishing marks of weakness in the lower part of the profile, and 10, in the upper part, and in the angular wrinkles of the sharp-closed mouth.

Fig. 11.—A portrait which, by its noble and beautiful outline, fixes the attention. Much power of mind in the form; but, in its present appearance, that power greatly benumbed. I think I read unfortunate love, and see the person who has felt its power, which still is nourished by the sweet memory of the beloved object.

Fig. 12.—Is the absolute reverse of 11. Incapable of any high degree of improvement. Such a forehead and such a nose combined ever denote unconquerable debility and inanity. Were this perpendicular forehead thrown but a hair's breadth more back, I durst not risk a judgment so decisive against the countenance.

PLATE XXII.

Fig. 1.—Evidently no strength of mind. Commonness, not stupidity, in the outline of the nose; want of strength in the parts about the eye. The lower muscles of the nose, and the wrinkles of such a mouth, are almost decisive marks of feebleness.

Fig. 2.—Nothing, in this countenance, bespeaks strength of mind, yet is it difficult to determine which are the signs of weakness. The mouth and aspect, no one will consider as thoughtful, inquiring, or powerful; and still less the nose and eyebrow.

Fig. 3.—Prompt; quick to undertake and to complete; hating procrastination and irresolution; loving industry and order; enterprizing; not easily deceived; soon excited to great undertakings; quick to read; difficult to be read. Such is this countenance, or I am much deceived.

Fig. 4.—Benevolent serenity, a playful fancy, promptitude to observe the ridiculous.—The form of the forehead should be

more sunken where it joins the nose. This deficiency lessens the expression of understanding. The eye and nose, especially, betoken a fine understanding, sincerity, candour, and sensibility.

SULTZER.

Fig. 5.—Something ill-drawn, gross, and distorted. The eager inquirer is still visible in the outline, and wrinkles of the forehead; in the eyebrows and nose, especially in the lower part of the latter; and, more still, in the middle line of the mouth, so tranquilly closed, and in the angle formed by the under part of the nose and the upper lip.

Fig. 6.—Not the man of deep research, but quick of perception; grasps his object with promptness and facility; everywhere collects elegance and grace, and returns them to the world with added charms. Who but sees this in the forehead, eyebrow, and particularly in the poetical eye?—The lower part of this countenance is less that of the profound, cautious, inquiring philosopher, than of the man of taste.

BALTHASAR BECKER.

Fig. 7.—A countenance void of grace; formed, I might say, to terrify the very devil; bony, yet lax; violent, wild, yet without tension: such, particularly in better pictures, are the forehead, eye-brows, eyes, nose, mouth, chin, neck, and hair. The eye and nose are decisive of a powerful and daring mind. The mouth denotes facility of speech, calm and copious eloquence.

Fig. 8.—Although the back part of the pupil be too pointed, or ill drawn, yet there is much of mind in the eye; true, accurate attention, analyzing reflection. The nose less marks the projector than the man of accurate investigation. Eloquence, and fine imagination, in the mouth.

Fig. 9.—A mixture of effeminacy and fortitude.—Levity and perseverance—harmony—nobility of mind—simplicity—peace. The high smooth forehead speaks the powers of memory.—It delights in the clear, unperplexed, the sincere.—The eye has no pretensions. This nose of the youthful maiden,

united with such a mouth and chin, banishes all suspicion that such a countenance can act falsely, or ignobly.

Fig. 10.—A rude outline of our greatest poet.—The outline of the forehead, particularly of the eye-bones, gives the most perfect expression of a clear understanding, as does the elevation above the eye, of elegance and originality.—This mouth shows less sweetness, precision, and taste, than appertain to the original. The whole bears an impression of tranquillity, and purity of heart!—The upper part of the countenance seems most the seat of reason, and the under of imagination—or, in other words, in the upper part we distinguish the man of thought and wisdom, more than the poet; and, in the under, the poet more than the man of thought and wisdom.

Fig. 11.—Expressive, vigorous, poetical genius, without its sweetness and polished elegance. Less dramatic and epic than picturesque and bold—more pliability in the mouth than in the forehead and chin.—Taste in the outline of the nose; strong passion in the chin. Strength, fidelity, in the whole.—Such outlines indicate powerful, penetrating, ardent eyes, a fine speaking glance. A calm analyzing train of ideas, slowly acquired, will not be sought by the physiognomist in the under part of the profile, nor tardy sluggishness in the upper.

Fig. 12.—This profile, though imperfect, may easily be known. It must pass without comment, or rather the commentary is before the world—is in this book. Let that speak; I am silent.

OF THE UNION BETWEEN THE KNOWLEDGE OF THE HEART AND PHILANTHROPY.

May these two purposes be attained by the same means?—Does not a knowledge of the heart destroy, or weaken philanthropy?—Does not our good opinion of any man diminish when he is perfectly known? And, if so, how may philanthropy be increased by this knowledge?

What is here alleged is—truth—but it is partial truth.—And how fruitful a source of error is partial truth!

It is a certain truth that the majority of men are losers by being accurately known.—But it is no less true, that the majority of men gain as much on one side as they lose on the other by being thus accurately known.

I do not here speak of those who can only gain by being accurately known;

I speak of those who would lose much were the knowledge of the heart to become more accurate, and more general.

Who is so wise as never to act foolishly? Where is the virtue wholly unpolluted by vice; with thoughts, at all moments, simple, direct, and pure? I dare undertake to maintain that all men, with some very rare exceptions, lose by being known.

But I will also prove, by the most irrefragable arguments, that all men gain by being known; consequently—that a knowledge of the heart is not detrimental to the love of mankind.

"But does it promote the love of mankind?" Yes.

A knowledge of the heart teaches us alike what man is not and cannot be; why he is not, cannot be; and what he is, or can be.

Astonishment, that abundant fountain of censoriousness, diminishes in proportion as this knowledge increases.

When you would inquire why any man thinks and acts thus, could you but suppose yourself in his station, that is, could you assume his form, body, countenance, senses, constitution, and feelings; how intelligible, how natural, then, would all his actions appear! And would not censoriousness, so active, at present, immediately disappear, when an accurate knowledge of man should be obtained? Would not compassion succeed to condemnation, and fraternal lenity to hatred?

But not in this alone (I here but slightly glance at my subject) would man be benefited by the promotion of physiognomical knowledge: he gains another advantage.

Physiognomy discovers actual and possible perfections, which, without its aid, must ever have remained hidden. The more man is studied, the more power and positive goodness will he be discovered to possess. As the experienced eye of the painter perceives a thousand small shades and colours

which are unremarked by common spectators, so the physiognomist views a multitude of actual or possible perfections which escape the general eye of the despiser, the slanderer, or even the more benevolent judge of mankind.

I speak from experience. The good which I, as a physiognomist, have observed in people round me, has more than compensated that mass of evil which, though I appeared blind, I could not avoid seeing. The more I have studied man, the more have I been convinced of the general influence of his faculties, the more have remarked that the origin of all evil is good, that those very powers which made him evil, those abilities, forces, irritability, elasticity, were all, in themselves, actual, positive, good. The absence of these, it is true, would have occasioned the absence of an infinity of evil; but so would they, likewise, of an infinity of good. The essence of good has given birth to much evil; but it contains in itself the possibility of a still infinite increase of good.

The least failing of an individual incites a general outcry, and his character is at once darkened, trampled on, and destroyed.—The physiognomist views the man whom the whole world condemns, and—praises,—What? Vice?—No—Does he excuse the vicious?—No—He whispers, or loudly affirms, "Treat this man after such a manner, and you will be astonished at what he is able, what he may be made willing, to perform. He is not so wicked as he appears; his countenance is better than his actions. His actions, it is true, are legible in his countenance; but not more legible than his great powers, his sensibility, the pliability of that heart which has had an improper bent. Give but these powers, which have rendered him vicious, another direction, and other objects, and he will perform miracles of virtue."—Yes, the physiognomist will pardon where the most benevolent philanthropist must condemn. For myself, since I have become a physiognomist, I have gained knowledge, so much more accurate, of so many excellent men, and have had such frequent occasion to rejoice my heart in the discoveries I have made concerning such men, that this, as I may say, has reconciled me to the whole human race. What I here mention as having happened to myself,

each physiognomist, being himself a man, must have, undoubtedly, felt.

Again, as pity is awakened, cherished, and heightened, at the sight of natural evil, so is the noblest and wisest compassion roused by an acute perception and sensibility of human degeneracy: and from whom is such compassion more to be expected than from a true physiognomist? I repeat, the noblest compassion—for it employs itself on the immediate, the precise, the present, man; and his secret, his profound misery, which is not without him, but within—the wisest—for, while it knows the evil is internal, it thinks not of palliatives, but of internal efficient means, of laying the axe to the root, of means with the proper application and certainty of which he is acquainted.

True souls of benevolence, you often shall weep tears of blood, to find men are so bad; but, often, also, shall you weep tears of joy, to find them better than the all-powerful, all-poisonous, tongue of slander would have made you believe.

OF THE UNIVERSAL EXCELLENCE OF THE FORM OF MAN.

The title of this fragment is expressive of the contents, or rather of the very soul, of the whole work; therefore, what I may here say, in a separate section, may be accounted as nothing; yet how vast a subject of meditation may it afford to man!

Each creature is indispensable in the immensity of the creations of God; but each creature does not know it is thus indispensable. Man, alone, of all earth's creatures, rejoices in his indispensability.

No man can render any other man dispensable. The place of no man can be supplied by another.

This belief of the indispensability and individuality of all men, and in our own metaphysical indispensability and individuality, is, again one of the unacknowledged, the noble fruits of physiognomy; a fruit pregnant with seed most precious,

whence shall spring lenity and love. Oh! may posterity behold them flourish; may future ages repose under their shade! The worst, the most deformed, the most corrupt of men, is still indispensable in this world of God, and is more or less capable of knowing his own individuality, and unsuppliable indispensability. The wickedest, the most deformed of men, is still more noble than the most beauteous, most perfect animal. —Contemplate, oh man! what thy nature is, not what it might be, not what is wanting. Humanity, amid all its distortions, will ever remain wondrous humanity!

Incessantly might I repeat doctrines like this!—Art thou better, more beauteous, nobler, than many others of thy fellow-creatures?—If so, rejoice, and ascribe it not to thyself, but to Him who, from the same clay, formed one vessel for honour, another for dishonour; to Him who, without thy advice, without thy prayer, without any desert of thine, caused thee to be what thou art.

Yea, to Him!—"For what hast thou, oh man, that thou didst not receive? Now if thou didst receive, why dost thou glory as if thou hadst not received?"—"Can the eye say to the hand, I have no need of thee?"—"He that oppresseth the poor reproacheth his Maker."—"God hath made of one blood all nations of men."

Who more deeply, more internally, feels all these divine truths than the physiognomist?—The true physiognomist, who is not merely a man of literature, a reader, a reviewer, an author, but—a man.

Yes, I own, the most humane physiognomist, he who so eagerly searches for whatever is good, beautiful, and noble in nature, who delights in the *Ideal*, who duly exercises, nourishes, refines his taste, with humanity more improved, more perfect, more holy, even he is in frequent danger, at least, is frequently tempted to turn from the common herd of depraved men; from the deformed, the foolish, the apes, the hypocrites, the vulgar of mankind; in danger of forgetting that these misshapen forms, these apes, these hypocrites, also, are men; and that notwithstanding all his imagined, or his real excellence, all his noble feelings, the purity of his views (and who

has cause to boast of these?), all the firmness, the soundness, of his reason, the feelings of his heart, the powers with which he is endowed, although he may appear to have approached the sublime ideal of Grecian art, still he is, very probably, from his own moral defects, in the eyes of superior beings, in the eyes of his much more righteous brother, as distorted as the most ridiculous, most depraved, moral, or physical monster appears to be in his eyes.

Liable as we are to forget this, reminding is necessary, both to the writer and the reader of this work.—Forget not that even the wisest of men are men. Forget not how much positive good may be found, even in the worst; and that they are as necessary, as good in their place as thou art. Are they not equally indispensable, equally unsuppliable? They possess not, either in mind or body, the smallest thing exactly as thou dost. Each is wholly, and in every part, as individual as thou art.

Consider each as if he were single in the universe: then wilt thou discover powers and excellencies in him which, abstractedly of comparison, deserve all attention and admiration.

Compare him afterwards with others; his similarity, his dissimilarity, to so many of his fellow-creatures. How must this incite thy amazement! How wilt thou value the individuality, the indispensability of his being! How wilt thou wonder at the harmony of his parts, each contributing to form one whole: at their relation, the relation of his millionfold individuality, to such multitudes of other individuals! Yes! We wonder and adore the so simple, yet so infinitely varied, expression of almighty power inconceivable, so especially, and so gloriously, revealed in the nature of man.

No man ceases to be a man, how low soever he may sink beneath the dignity of human nature. Not being beast he still is capable of amendment, of approaching perfection. The worst of faces still is a human face. Humanity ever continues the honour and ornament of man.

It is as impossible for a brute animal to become man, although he may in many actions approach, or almost surpass him, as for man to become a brute, although many men indulge them-

selves in actions which we cannot view in brutes without abhorrence.

But the very capacity of voluntarily debasing himself in appearance, even below brutality, is the honour and privilege of man. This very capacity of imitating all things by an act of his will, and the power of his understanding. This very capacity man only has, beasts have not.—The countenances of beasts are not susceptible of any remarkable deterioration, nor are they capable of any remarkable amelioration, or beautifying. The worst of the countenances of men may be still more debased, but they may, also, to a certain degree, be improved and ennobled.

The degree of perfection, or degradation, of which man is capable, cannot be described.

For this reason, the worst countenance has a well-founded claim to the notice, esteem, and hope of all good men.

Again; in every human countenance, however debased, humanity still is visible; that is, the image of the Deity.

I have seen the worst of men, in their worst of moments, yet could not all their vice, blasphemy, and oppression of guilt, extinguish the light of good that shone in their countenances; the spirit of humanity, the ineffaceable traits of internal, eternal, perfectibility.—The sinner we would exterminate, the man we must embrace.

Oh physiognomy! What a pledge art thou of the everlasting clemency of God towards man!

Therefore, inquirer into nature, inquire what actually is.—Therefore, man, be man, in all thy researches; form not to thyself ideal beings, for thy standard of comparison.

Wherever power is, there is subject of admiration; and human, or, if so you would rather, divine power, is in all men. Man is a part of the family of men: thou art man, and every other man is a branch of the same tree, a member of the same body,—is, what thou art, and more deserving regard than were he perfectly similar, had exactly the same goodness, the same degree of worth thou hast; for he would then no longer be the single, indispensable, unsuppliable individual which he now is—Oh man! Rejoice with whatever rejoices in its existence, and contemn no being whom God doth not contemn.

FIRST LETTER.

ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN, AT VIENNA.

You permit me, honoured Count, to communicate my thoughts to you, on the study of physiognomy. It appears to me that all treatises of this kind have neither precision, perspicuity, nor force sufficient when they are only general, and are not addressed to some one, of whom it is previously known that he is able to prove, and will be at the labour of proving, each proposition; that he will strengthen proof by experiment, and that he will remark each neglect, obscurity, and ambiguity. All I have before written on physiognomy is not of so much importance as what I now intend to write, on the study of that science, and the method to be employed in physiognomonical observation. Should the precepts I give be successful, so will, also, my whole work. Yet do I feel an infinite difficulty in explaining myself, so clearly, accurately, and intelligibly, as is requisite for the promotion of the study of true physiognomy. I know that when I shall have, with all possible attention, written some sheets, and imagine I have said all I can say, there will still many imperfections remain; and that, in despite of my utmost care to be accurate, still, to many, I shall appear inaccurate. This science cannot perfectly be taught by book, and no reasonable person will expect perfection in these fragments. What I am able to do shall be done. I pretend not to give rules, to you, sir, who are yourself an accurate observer, but to submit rules to your examination. I submit them to you, because you possess physiognomonical sensation, the art of drawing, and have sufficient genius to facilitate the study of physiognomy by the various aids of which you are possessed.

Nothing can more effectually promote the study of physiognomy than an answer to the question, how ought physiognomy to be studied? Mistakes in physiognomy are, probably, the worst of mistakes; since they contribute to the unhappiness of two persons, the observer and the observed. How numerous, frequently, are the ill effects of a single false decision! Still more so of a false rule, which is not founded on frequent experiment; and worse than either is false information, on which false rules are founded. I therefore delayed, as long as possible, writing on the manner in which the physiognomist ought to form himself. Separate remarks ought not to be published without the most scrupulous attention to their truth; much less instructions how remarks are to be made. Reasoning, perhaps, cannot find a more capacious field of exercise than in the pursuit of this study. We scarcely can be sufficiently on our guard against error, in proceeding and in judging, since error comes with such ease and rapidity, and is so fatal in its consequences. Of this the physiognomist never can be too often warned. Never can he be too often admonished to vary and multiply his observations. Never can the man of weak intellects be too often cautioned to avoid the study of physiognomy. The self-nominated physiognomist, without feeling, without wisdom, reason, or knowledge; without patience to observe and to compare; without the love of truth or of man; the witling, the censurer, the rash critic, the shallow slanderer, oh, how mischievous, how dangerous is he in human society!—I repeat, the physiognomist without truth and reason; I do not recall my words, but utter them with added force. Physiognomonical sensation is of all things the most indispensable. It is the first, most essential, of requisites; the eye of nature, without which all rules and instructions are as useless to man as spectacles are to the blind. Alas! without wisdom, without rational experiment, comparison, discernment, reason, rules, practice, and the art of drawing, how will the finest physiognomonical genius, if not often err himself, cause others to err! His sensations will, at least, be perplexed and impossible to communicate. For my own part, before I would recommend, or, rather, before I would permit the study of

physiognomy, I must be convinced the student possesses this physiognomonical sensation, understanding, wisdom, penetration, the knowledge and the practice of drawing. Physiognomonical sensation, in order to feel and read natures and characteristics; understanding, wisdom, and penetration, to impart his observations, and express them by general, abstract, signs; and the art of drawing that he may portray character to the eye. Wanting these, the study of physiognomy cannot be brought to perfection. It is not without reason that I greatly fear lest incapable men should lightly undertake the most difficult of all studies, as far as it is defined and scientific, to the utter degradation of physiognomy; but I will bear none of the blame. I will rather fatigue by too repeatedly warning. All men have a certain degree of physiognomonical sensation: this I know, and loudly, determinedly, proclaim. But every one has not sufficient sensation, sufficient reason, sufficient capacity, accurately to define, and impart his observations. All are not qualified for the study of physiognomy.

I shall not repeat what has already been said, concerning the necessary endowments of the physiognomist, or the difficulties he has to encounter. I shall only proceed to lay before him some remarks, which, although, as I have already said, I am conscious they are very imperfect, I am also convinced, by experience, are well adapted to assist the physiognomist in his studies.

To the scholar, who asks my advice, I will say, if you feel an impulse to this study, if different countenances affect you differently, if one is powerful and prompt to attract, another as powerful, as prompt to repel; if you are desirous of reading the heart; if you feel a resistless anxiety to obtain precision and certainty in whatever you undertake, then study physiognomy.

What is to be understood by studying physiognomy?

It signifies to exercise the feelings, quicken sensibility, acquire the power of imparting, of delineating, characterizing, and depicting what we feel and observe.

It signifies to search, limit, and class the visible signs of invisible powers.

It signifies, by the lineaments and changes of the human countenance, to discover their causes and effects.

It signifies to learn, and to decide with precision, what character of mind certain forms and countenances are, or are not, capable of receiving.

It signifies to devise general, assignable, communicable signs of the powers of mind; or, in general, the internal faculties of man, and to apply them with certainty, and facility, to all cases.

If this thou art unwilling to learn, then would I say, though thou wert my friend, study not physiognomy. To learn less than this, deserves not the appellation of study.

First, most accurately inquire what all human bodies and countenances have in common, and wherein they generally differ from all other animal, organized bodies. The more certainly and perfectly these differences are understood, the more highly will the student think of human nature; he will examine man with a deeper reverence, and discern his character more distinctly.

Next, carefully study the parts, their connexion, combination, and proportion. Read the Encyclopedie, Durer, or any other author; but confide not in books, examine, measure thy own proportions: first alone, afterwards in company with a penetrating, unprejudiced friend; then let him, or some other, measure thee, without interference.

Attend to two things in measuring the proportion of the parts, which, in my opinion, have not hitherto been accurately distinguished by any person who has considered proportion; and the want of which distinction has occasioned so many distortions in drawing, and so many erroneous judgments concerning the very regular works of God, in all their apparent exceptions; that is, attend to the difference between right-lined and curve-lined proportion, for this is the very key to physiognomy. If the parts of the countenance, if the limbs are proportionate, according to right-lined, perpendicular admeasurement, the man is then beautiful, well-formed, intelligent, strong, firm, noble, in a superior degree. All this he also may be, although his parts and members, according to

appearances, vary from this proportion. For this proportion may, notwithstanding, be found according to curve lines, but it is to be remarked that rectilinear proportion is, in its nature, more advantageous and indestructible.

Being once well acquainted with the parts of the body, their connexion, and proportion; and so perfectly as to discover, at the first glance, in each lineament, whatever is disproportionate, defective, superfluous, whatever is distorted, or misplaced; and to explain these things to others; having obtained certainty in the eye, and a perspicuity of exquisite discrimination, which is the great sensorium of physiognomy; then, first, may the student venture attentively to observe individual character.

He should begin with such countenances as are remarkable in form, and in character; should examine men whose features are unambiguous, positive, obvious.

Let him, for example, choose a man of extraordinary powers of mind, an idiot, a person of exquisite sensibility, or a cold, hard, insensible, man of iron.

Let him study the remarkable character he selects, as if he had that alone to study. First generally, afterwards in all its parts; describe the whole form, and each particular feature, in words, as if to a painter, who was to draw a picture of the person. After this description, let the person sit, if it be practicable, to the student, as he would to the painter. Begin with his stature. Then give the proportions; first the apparent, as measured according to perpendicular and horizontal lines; proceed afterwards to the forehead, nose, mouth, chin, and especially to the figure, colour, position, size, and depth of the eyes.

Having finished the description, examine it word by word, line by line, with attention, while the person is present. Carefully inquire if nothing be wanting, nothing superfluous; if all is truth, all accurately expressed. Draw the figure of the person, when he is absent, according to this description. If the student cannot produce a general resemblance of character, he has not well described, nor well observed; has not observed as a student in physiognomy ought to observe. That this kind of exercise may become more perfect, a habit must be acquired

of studying any countenance, so as to seize and deeply impress its most prominent features on the memory, in a few moments. My method is first to examine the form, whether it be round, oval, square, or angular, and under what general figure it may be most properly classed.

Having observed the full face, I next examine the profile, perhaps by dividing it into two parts. I then define its perpendicular length, according to the three customary divisions, and remark its perpendicular variations: then the relative position of these three parts, the forehead, the nose, the chin. This I can the easier do, if I imagine a right line, passing from the extreme point of the upper lip, immediately under the nose, to the point of the deepest part of the cavity under the forehead, by which this relative position, in all countenances. naturally divides itself into three principal sections: the perpendicular, the line projecting at the lower point, or the line projecting at the upper point. Without having such simple and determinate rules, it will never be possible for the imagination to retain the true form of the head, physiognomonically accurate. I must here also remark to young painters, that, unless they precisely notice these two fixed points, it will scarcely be possible for them ever to delineate a countenance physiognomonically.—Having impressed these two points in my memory, I more minutely consider, first, the forehead; afterwards the eyebrows, the space between the eyes, the descent to the nose, the nose itself; then the indescribably characteristic space between the tip of the nose and where it joins the lip, which can only be of three kinds. It must form a right, an obtuse, or an acute angle. I next remark whether the upper or under side of this angle be the longest: afterwards I examine the mouth, which, likewise, in the profile, can only have three principal forms. The upper lip is either over the under. even to it, or projecting beyond it. In like manner must the chin be measured and classed. The line descending to it will either be perpendicular, projecting, or retreating; and the line formed by the under part of the chin will either be horizontal, ascending, or descending. I, also, particularly remark the form of the jaw-bone; how far it is, or is not, left visible by the mus-

cular parts, which often is most decisively significant. I estimate the eye, first, by its distance from the root of the nose; next, according to its size, colour, the curve of the upper and lower parts of the eyelid; by which means, in a short time, I can, as I may say, learn the countenance by rote; and countenances may be studied by rote, in the same manner as poems, the principal parts of which we first examine, then impress successive passages on the memory, and, looking in the book, examine how far we are perfect, still recurring to the text whenever we find ourselves defective. Thus I study the countenance. Without this exercise of the memory, the spirit of observation will ever remain dull, nor ever attain that high excellence which is indispensable in the study of physiognomy.

Some characteristic countenance being thus thoroughly studied; then, for some few days, observe all countenances that happen to be met; and let all those pass that have not some remarkable conformity of features to the one already studied. That such conformity may be the more easily perceived, let observation, at first, be confined to the forehead. —As is the resemblance of the forehead, so will be the resemblance of the rest of the features.—The grand secret of physiognomonical observation consists in simplifying, developing, producing, the principal, the characteristic features.—If, for example, a resembling forehead be found; and, consequently, according to our axiom, a resembling countenance; the next effort must be to define the varieties, and what is wanting to form a perfect resemblance, and fix the character of the person newly observed in the memory, especially its most conspicuous parts. If decisive resemblances are found in both, I say decisive, this is a certain proof that the extraordinary part of the physiognomonical character is discovered, so far as that extraordinary part of character is not contradicted by other men, who have these marks, and have not this character. Should such exceptions be found (but with difficulty will they be found), it may then be concluded that these prominent physiognomonical marks, which were supposed decisive of character, are, in reality, not the deciding marks of character. That error may be the less probable, watch these

decisive parts, when that which is extraordinary in the character is active, is put in motion. Attentively remark the sharpness of the lines which is then produced by the motion of the muscles, and compare these lines in the two countenances. If these resemble, no longer doubt of the resemblance of the minds. Should any uncommon trait be found in an uncommon man, and the like trait be found in another equally uncommon man, and in no other person whatever, then will this trait be the grand mark of character, and the key to innumerable similar shades.

For example, Haller, certainly, in many respects, was an extraordinary man. Among other remarkable features, which he had in common with other men of understanding, I observed a trait, a line, a muscle, below the eye, which I never saw, after this form, in any other man. I do not yet know what it denotes, but I pay attention to all countenances, and the first which I shall meet, with this trait, I shall carefully examine, shall turn the discourse on those subjects in which Haller excelled, or on such as will easily make it visible whether a person with such a trait possesses any portion of the spirit of Haller. From a multitude of former observations, I am convinced, that can I find two more countenances with this trait, another great letter in the alphabet of physiognomy is discovered. Haller may have had weaknesses, of which this trait may be a token; it, therefore, may be found in some very common men, who, without Haller's numerous excellencies, may, in common with him, possess only this defect. The contrary, however, is probably the fact; but, without encouraging prejudices for either opinion, I shall patiently wait till I can discover the trait.

Another most important rule is to study the most extraordinary characters, examine the excess, the extreme of character, and the extremes of the opposite characters; at one time the most decisive traits of benevolent good, and at another of destructive evil; now the greatest of poets, next the dullest of prose writers; the idiot born, and the man of genius.

With this view visit hospitals for idiots. Begin with drawing the grand outline of the most remarkable traits of the most

stupid. Those first which all have in common; and next such as are individually peculiar. Having drawn what is particular, what is general will soon appear. From what is general, recur again to what is individual; describe and draw draw, and describe. Study each part; cover the other parts with the hand; consider the connexion, the relation. Inquire where the decisive is to be found. Is it in this feature, or in this? Select certain traits, and add them to the other features, that the combination and effect of the whole may be found.

Seek, afterwards, for the company of men of wisdom and profound thought, and proceed as before.

If time and opportunity are wanting to draw the whole countenance, and study it perfectly, particular attention is necessary to be paid to two lines. Having these, the character of the countenance is obtained, that is to say, the key to the character.—These lines are that from before the mouth, when the lips are closed, or opened, and that described by the eyelid, over the pupil. To understand these is equal to what is called understanding the countenance. I boldly maintain, by these two lineaments, it is possible, it is easy, to decipher the mind, the heart of every man.—Not by ME, but by him who has more time and talents for observation. All countenances, whose characters I think I know, I can understand by the aid of these two lines. The greatest painters after nature have neglected them, although the very soul of resemblance depends on a strict adherence to these lineaments. If they ever introduce a manner, it is into these, and from these it is easy to discover whether the master be, or be not, a sound physiognomist. But since, in practice, these two lines are so finely arched, so moveable, that an exceedingly experienced eye is requisite to define them with precision; and since, besides these, the eyebrows in many persons are likewise highly expressive, I frequently call in the assistance of the profile, which it is easier to define in the parts about the eye than in those near the mouth. But, where that is not sufficient, I have recourse to the descent of the forehead to the nose, and that of the nose to the mouth. These two firm and almost unchangeable parts of the profile, I delineate in imagination, that I may after-

wards be able to represent and preserve them in an actual drawing.

Accurate examination, and repeated comparison, between the two moveable, and the two immoveable lines, will teach us, that they, as in general all the features of the countenance, have a most immediate relation to each other; so that the one will immediately be denoted by the other; and experience will teach us, in time, having the one given, to produce the other. In order to acquire this perfection, so indescribably important, it is necessary to draw nothing but the outlines of the upper eyelid and the mouth of the same person, and to draw them, continually, on the same paper; each pair of such lines, separately, on one paper, that they may the more easily be placed side by side, compared, and classed. The two other lines may easily be obtained by the means of shades. A number of these should also be drawn on separate cards, that they may be arranged. After which their exact proportions are to be determined.

Yet I say not, noble Count, to the physiognomist, study, describe, draw, select, compare by repeated observation, these characteristic, illustrating traits, alone. — No. — Study all, neglect no part of the countenance. Each trait contains the whole character of man, as, in the smallest of the works of God, the character of Deity is contained. God can create nothing which is not divine. The truly wise man, as wise, utters not the smallest folly. His smallest actions have meaning. To sin against a part of the countenance, by despising it, is to sin against the whole. He who formed the eye to see, also planted the ear. He is never at variance with himself. How can I often enough, emphatically enough, awfully enough, declare God and nature are never at variance! —As is the eye so is the ear; as the forehead so each individual hair. Every minute part has the nature and character of the whole. Each speaks truth, the truth of the whole.*

* Nulla enim corporis pars est, quamlibet minuta et exilis, quantumvis abjecta et ignobilis, quæ non aliquod argumentum insitæ naturæ, et quo animus inclinet, exhibeat.—*Lemnius*

To us, indeed, one speaks with a louder, another with a more gentle, voice; but the language of all is the same. It is the harmony of innumerable voices proclaiming truth.—There are some moments in which the whispers of nature are more intelligible than her loudest cries. Frequently the passage of an author which shall seem widest of meaning, explains something the most essential. A trifling, inferior trait in the countenance shall often be the key to the whole. The solemn testimony of St. Paul is here applicable. "There is nothing common of itself, but to him only that esteemeth any thing to be common." Yes, "Heaven and earth shall sooner pass away than one jot, or one tittle, of the countenance, lose its signifying power."

Thou art unworthy, that is to say, incapable, to study the countenance of man, if thou excludest the smallest things as unworthy of remark.

I add, however, the student may probably have a particular capacity for the observation of this or that particular feature, or member. As various men are variously affected by different arts and sciences, so is it with the countenance. He, therefore, should carefully examine how far he has such propensities, for the examination of one trait or member, more than another; and such trait or member he should study first, and most, as if no other were to be studied, but that the whole character were contained in this particular trait.

Whoever would study physiognomy should apply himself to the study of shades. He that despises them despises physiognomy. If he have no physiognomonical sensation for shades, he has none for the human countenance; while he who possesses this physiognomonical sensation, at the sight of shades, will read the countenance with as much facility as he would read an open book.

Make the taking of shades a practice, and to write down what is known of the character of the original, in the most clear and precise terms.

Having obtained a number of such accurate shades, the characters of the originals of which are well known, do not

first arrange those which appear to have a similarity of intellectual or moral character. For, first, the most precise unphysiognomonical description, in words, is indeterminate; and, secondly, which is the consequence of the first, there are innumerable moral and intellectual excellencies and defects, to describe which we have but some general term, and which, internally, are widely different, therefore, are expressed in the countenance by traits as widely different as themselves. Thus two men of extraordinary genius may have countenances the most opposite. For this reason, we must not begin with classing their shades by words, which may characterize the originals. For example, we must not say this is a man of genius; this is another man of genius: therefore we will compare the two, and see what their shades have in common.—It may happen that they have nothing in common, but that their shades are absolutely dissimilar.—The shades, therefore, should first be ranged according to their resemblance.—The resemblance of the forehead.—"These foreheads are not alike—where then is the likeness of their minds to be discovered? This forehead retreats, is thus or thus arched, forms this kind of angle, and this is much the same. Let us examine whether their minds are equally similar." To answer such questions, with all possible precision, the great shades should, first, be measured by a proper instrument, and their proportions ascertained between the height from the eyebrows to the crown of the head; so should their diagonal lines. Thus will the persevering student find what he is in search of, will find that the resemblance of outlines express resembling powers of mind; that the same kind of forehead generally denotes the same mode of considering subjects, of observation, of sensation; that, as each country has its latitude and corresponding temperature, so has each countenance, each forehead, their latitude, their corresponding temperature.

The physiognomist might facilitate his observations, were he to mark the various shades of the forehead with various letters of the alphabet, so that each forehead might have its correspondent letter, or its general name appropriated to itself.

Particular attention should be paid to what are the kind of characters that are most, or least expressive, taken in shades, and observe whether the active characters do not appear much more striking than the sensitive and passive. A habit should be obtained of drawing countenances with facility, after which the eye, mouth, and features, should be added, in the absence of the original; and next the profile drawn from viewing the full face, and the full face from the profile.

Sketches from fancy should be drawn, and lines and features sought for in them, that have some determinate significations.

Let each of these traits be simplified as much as possible, and each be drawn in the most careful manner, on a separate paper, that they may be afterwards arranged and compared at pleasure.

By this apparently trifling practice, the most difficult things will soon become easy.

Let the principal view of the student be directed to every possible mode of simplifying and transposing of features.

I hold the basis of the forehead to be the sum of all the innumerable outlines of the skull; or the sum of all its radii from the crown of the head.

I suspected *a priori*, and was afterwards convinced, from proof, that the whole capacity, and perfectibility, of a healthy man, is expressed in this principal line; and a perfect physiognomonical eye, contemplating a multitude from a window, would, from this outline, read the character of each individual.

Therefore, to acquire the habit of selecting this principal line, it will be necessary to draw the same forehead in front and in profile, to take the shades, and afterwards measure them.

It is a difficult, but not impossible undertaking, to delineate the whole principal outline of the skull, as it would appear seen in front, or in profile. The significant variations of these principal outlines may easily be observed, and treasured up by the student who shall visit a convent, and observe the shorn heads of the monks, when bowed down in prayer.

Waking men seldom suffer themselves to be accurately observed. There are numerous opportunities of seeing them, but the opportunity in which they may be scrutinized, without offensive indiscretion, is rarely found. But, sleeping, how instructive are they to the physiognomist! — Draw, delineate separate parts, features, outlines, preserve the position of the sleeper, particularly the disposition of the body, head, legs, and arms. They are indescribably significant, especially in children. Compare the form of the countenance and the position; and wonderful harmony will be discovered. Each countenance has its peculiar position of body, and of arms.

The dead, and impressions of the dead, taken in plaster, are not less worthy of observation. Their settled features are much more prominent than in the living, and the sleeping. What life makes fugitive, death arrests; what was indefinable is defined. All is reduced to its proper level; each trait is in its true proportion, unless excruciating disease, or accident, have preceded death.

There is nothing I would more strongly recommend to the physiognomist than the study of exact and unchangeable busts in plaster. How leisurely, how calmly, how accurately, may he examine such busts! They may be turned and placed how he pleases. The shades of every kind may be taken and measured. They may be cut at pleasure, and each division accurately drawn; the great outlines may all be determined, even to mathematical precision. In this manner the physiognomist fixes his attention on the firm, the unchangeable truth of physiognomy; that truth and stability to which his observations should all be unremittingly directed.

Whoever compares the plaster busts of men of genius and idiots with each other, whoever dissects, draws, and measures them, part by part, will have faith in physiognomy, equal to the belief of his own existence; and his knowledge of other men will, in time, equal the knowledge he has of himself.

For a similar purpose, I advise the physiognomist to collect

the skulls of known persons; to take the shades of these skulls, which should be placed all in one horizontal row, so that he may take the triangle that circumscribes each. I repeat, of persons known; for, before he teaches, he must be taught. The known must be compared with the known; indubitable external character with indubitable internal; and, having perfectly discovered the proportions of these, then must he first search the proportions of the unknown, and the nearly similar. Whoever too hastily rejects this counsel will certainly be exposed to laughter, and become dispirited. It would be folly to suppose that all who delight in physiognomy should be expected immediately to solve every problem that is presented; nor would the folly of renouncing the study because this is impossible, be less. Man must have before he can give. I therefore advise the student to exercise himself, and give unpresuming judgments among his friends; but not to answer the inquisitive, whose motives do not originate in the love of truth, but in idle curiosity. He who is vainly desirous of making a parade of his physiognomonical knowledge, who does not consider the science too sacred for such abuse, will never make any great progress in the discovery of truth. The truth should first be sought for self-information, self-conviction, and afterwards discovered to the penetrating friend. Truth acquired should also be preserved, and applied to the discovery of more truth; which is evident as day, certain as our existence. Answer not idle inquiries, nor increase the difficulties to be encountered by too precipitate decisions.

A collection of medals, in plaster, of ancient and modern heads, is an aid most necessary to the physiognomist; as are all profiles, which are small, and well defined; for they are easy to arrange, in every possible order. Though the flexible features in medals, are seldom exact, yet the larger parts are, for that reason, the more accurate; and though they should be inaccurate, they are still important to the physiognomist, for the exercise of physiognomonical sensation, and the classing of countenances.

Language never can be sufficiently studied.

All error originates in the deficiencies of language, the want of peculiar characteristic signs. Truth must be acknowledged as truth, if it be expressed with sufficient precision, if it be sufficiently separated, simplified, and illustrated. Man must receive truth with irrefragable conviction, when it is presented to him unclouded, unmixed, unadulterated.—Study languages, therefore, especially the mother tongue, and the French, which is so rich in characteristic and physiognomonical terms. Wherever a word, peculiarly significant, in reading or conversation occurs, it ought to be remembered, and inserted in the common-place book: such as epithets that express every gradation of love, of understanding, wit, and other qualities.

A register, the most perfect that can be obtained, of all characteristic countenances, is a very necessary aid for the student, which he must compile from the writings of those who have known men best, and from his own observation. I have collected above four hundred epithets for countenances of various kinds, yet, by no means, have sufficient at present. The physiognomist should search for, or invent, a characteristic epithet for every countenance he considers; but such epithets should not be too hastily applied. All the varieties of epithets that are significant, should be written down: but, before the outline of a countenance that is arranged under any such epithet be drawn, and accurately described, every care should be taken that one countenance is not confounded with another.

Some of my general classing words are, love, mind, moral, immoral sensation, power, wit, understanding, taste, religion, imperfection, local-countenances, rank-countenances, office-countenances, mechanic-countenances.

Specimen of epithets under the title wit.

Wit, captious wit, witling, strong wit, dull witted, quick witted, sweet witted, mischievous wit, acrimonious wit, vain witted, severe witted, dry witted, cold witted, rude, icy witted, vulgar wit, sea wit, thieves' wit, rapid wit, raillery, drollery, fanciful repartee, petulant, comic, burlesque, malignant, smiling, laughing, humorous, cynical wit; refined wit, &c. &c.

Having sought the character of the countenance in paintings or drawings, by himself or others, the student, then, should draw this countenance with the characteristic outline; which may often be done by a few simple strokes, or even by dotting. My continual endeavour is to simplify. The three things to which, especially, attention should be paid, are, the general form of the countenance, the relation of its constituent parts, and their curved lines, or positions; all which may easily be expressed by the most simple marks.

If there be a difficulty in finding the actual, the positive character of the countenance, it should be sought by analogy; the register of epithets should be examined, word by word, and such epithets as appear to have any relation to the countenance, written down. The amount of these may enable the student to discover the true epithet. If no epithet can be found applicable to the countenance from this copious register, let not that countenance be forgotten in any of its positions, traits, or wrinkles, until it is deciphered. The more enigmatical the countenance is, the more will it serve, when explained, as a key for the explication of others.

Study the best painters; copy the best portraits, the best historical pieces. Among the portrait painters, I hold sacred Mignard, Largilliere, Rigaud, Kneller, Reynolds, and Vandyke. I prefer Mignard's and Rigaud's portraits to Vandyck's, who is often deficient in industry and illusion; since he rather considered the whole, and the spirit of the countenance, than its minute parts. I honour Vandyke perhaps as highly as any man; but should some of his pictures which I have not seen be more laboriously and minutely finished, still it is generally true that for the physiognomist and his studies, his heads (not including the forms, in which he was so fortunate, nor the foreheads and eyebrows, to which he so well knew how to impart individuality and character) contain too few of the small lines, and the distinct parts have too little precision; he principally painted to produce effect at the distance of a few paces. Gibbon, Vanderbanck, Mans, Pool, and probably others, whose names do not occur to my memory at this moment, excepted, how many Dutch, English, and Italian painters, supposing the

axiom true which says the servile copyist is no painter, have reproachfully omitted to copy the fine minutiæ of nature, and imposed upon taste the specious, intoxicating, general likeness, from which little is to be learnt by the physiognomist. General!—Does nature work thus in general?—Yes, ye Generalists! I shall certainly consider you as the best of the scholars, the imitators of nature!

Kupezki, Kilian, Lucas Kranache, and Holbein particularly, are among the first of portrait painters. How much more will the physiognomist learn from these, although good taste and freedom are often wanting! Truth must ever be preferred to beauty. I would rather write the true than the beautiful. I mean not to praise what is confused, but the best pictures of Erasmus, by Holbein, greatly exceed all the portraits of Vandyke, in truth and simplicity. To despise what is minute is to despise nature. What can be more minute, and less confused, than the works of nature? The heads of Teniers are invaluable to the physiognomist, although, with his microscopic minuteness, he has neglected to convey the spirit of the whole.—Neither can Soutmann, excellent as many of his heads are, be recommended to the student of physiognomy. The precision and certainty of Blyhof are, to me, more valuable; and the portraits of Morin are scarcely to be equalled for the physiognomist.

I have only seen a few heads of Rembrandt that can be of use to the student.

Colla would, probably, have been one of the greatest of portrait painters, had he not died in youth. Most of his heads are excellent for the study of physiognomy.

Among historical designers and painters, a small number of whom were physiognomists, while the remainder applied themselves to the expression of the passions, only the following are, in many respects, worthy notice; though, in reality, the worst may afford materials to the student.

Nature, the noble, intoxicating pleasure, the sublime, may be learnt from Titian. There is a portrait by him, at Dusseldorf, which has few equals in the natural and sublime.

The features of pride, contempt, severity, arrogance, and

power repressed, are conspicuous in the works of Michael Angelo.

In Guido Rheni, all the traits of calm, pure, heavenly love.

In Reubens, the lineaments of all that is cruel, powerful, benign and—hellish. It is to be regretted that he did not paint more portraits. His Cardinal Ximenes, at Dusseldorf, surpasses the best of the Vandykes.

In Vanderwerf, features and countenances replete with the purest, the noblest, humility; and godlike suffering.

In Laresse, still more in Poussin, and most of all in Raphael; simplicity, greatness of conception, tranquil superiority, sublimity the most exalted. Raphael never can be enough studied, although he only exercised his mind on the rarest forms, and the grandest traits of countenance.

In Hogarth—alas! how little of the noble, how little of beauteous expression is to be found in this—I had almost said, false prophet of beauty! But what an immense treasure of features of meanness in excess, vulgarity the most disgusting, humour the most irresistible, and vice the most unmanly!

In Gerard Douw, vulgar character, deceit, attention.—There is a picture of a mountebank, by him, at Dusseldorf, from the countenance of whom, and his hearers, the physiognomist may abstract many a lineament.

In Wilkenboon, the best defined expressions of ridicule.

In Spranger, every kind of violent passion.

In Callot, every species of beggar, knave, and thief, are characterized. The worst of this kind are, also, to be found in A. Bath.

In H. Goltz and Albert Durer, every kind of comic, mean, common, mechanical, servile, boorish countenance and feature.

In M. Vos, Lucas van Leyden, and Sebastian Brand, all these, and still more; many traits and countenances full of the noble power and truth of apostolic greatness.

In Rembrandt, all the most tasteless passions of the vulgar.

In Annibal Caracci, traits of the ridiculous, and every kind of the strong, and the vicious, caricatured. He had the gift, so necessary to the physiognomist, of portraying much character in a few strokes.

In Chodowiecki, innumerable traits of innocence; of the child, the servant, the virgin, the matron; of vices, of the gestures, of the passions; in citizens, nobles, soldiers and courtiers.

In Schellenberg, every trait of vulgar humour.

In La Fage, the behaviour and postures of voluptuous Bacchants.

In Rugendas, all imaginable features of wrath, pain, passion, and exultation.

In Bloemart, little, except some positions of relaxed, silent affliction.

In Schlutter, every lineament of a calm, noble, great mind, suffering bodily pain.—The same racked in the distortions of Rode.

In Fuseli, gigantic traits of rage, terror, madness, pride, fierce distraction, hell.

In Mengs, the traits of taste, nobility, harmony, and tranquillity of soul.

In West, exalted simplicity, tranquillity, infantine innocence.

In Le Brun, the eyes, eyebrows, and mouths of every passion.

Add your own name, noble Count, to those of the great masters whom the physiognomists may and will study.

Let the student select every kind of trait, from these and other masters, and class, and insert them in his common-place portfolio, then will he, I am convinced, very shortly see what, though all may, none do see, know what all may, none do know. Yet from all these painters he will, ten times for one, only gain pathognomonical knowledge. His physiognomical acquisitions will be few. Still, however, though not frequently, he will sometimes be instructed. And here, noble Count, will I, at this time conclude; that I may not weary one who does not make physiognomy his only study

SECOND LETTER.

ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN, AT VIENNA.

Permit me, noble Count, to send a few more miscellaneous thoughts, counsels, and entreaties to the physiognomist, for your inspection, if you are not already fatigued by my former essay. I shall be as brief as possible. How few shall I be able to say of the innumerable things which shall remain to be said! Not all, but the most necessary, and as they occur; whatever the order, the matter will be the same

1.

Nature forms man according to one standard; which, however various, always continues, like the pentograph, in the same parallelism and proportion.

Every man who, without some external accident of force, does not remain in the general parallelism of humanity, is a monster born; and the more he remains in the purest, horizontal, perpendicular, parallelism of the human form, the more is he perfect, manly, and divine.* This is an observation which I should first require the student to demonstrate; and, afterwards, to make it a general principle. Often has it been said, yet not often enough, that the greatest of minds may inhabit the most deformed of bodies; genius and virtue may take up their abode in many a distorted shape, as they often do in the poorest huts; but are there not huts in which no human being can stand upright; and are there not heads, are there not

* In the use of the words, horizontal, perpendicular, parallelism, the author evidently has the same allusion to the pentograph in view; they would else be absurd.

forms, in which no greatness of mind, no genius, can erect itself? Therefore let the physiognomist seek for those beauteous, those well-proportioned forms, in which great minds are ever found, and which forms, though they may deviate from proportion, still leave sufficient freedom and room for the abode of talents and virtue; or, probably, by restraint, add power to talents and virtue.

2.

When the principal trait is significant, so are the inferior traits. The smallest must have a cause as well as the greatest. Each has a cause, or none have. If, O physiognomist! this requires demonstration, renounce the study of physiognomy.

3.

The most beauteous countenance is capable of excessive degradation, and the most deformed of like improvement; but each form, each countenance, is only capable of a certain kind and degree of degradation or improvement. Let the physiognomist study this possible degree of perfectibility and degradation of each countenance; let him often consider the meanest countenance when performing the noblest, and the noblest when performing the meanest action.

4.

Positive character in a countenance discovers positive power; but the want of the positive does not show the want of the corresponding qualities: that is to say, in general, though it does the want of the particular kind, or the particular application of that quality.

5.

Let the physiognomist especially study opposite countenances, such as in themselves are incapable of comparison, and can only be compared by the intervention of a third. Two countenances, totally at warfare with each other, are, to the physiognomist, phenomena of inestimable worth.

6.

Let the student confide in his first, most rapid sensations

the most; and more in these than in what he may suppose the result of observation. The more his remark was the effect of sensation flowing from, and awakened by sensation, the more accurate will induction be. Yet let him not forsake the inquiries of observation. Let him draw the trait, the form, the attitudes by which he was moved; and, in like manner, traits, forms, and attitudes, the most opposite; then let him show them to unaffected, sound reasoning men, and ask what qualities those things denote. Should they all concur in judgment, let him trust his first rapid feelings as he would inspiration.

7.

Suffer not the smallest, the most accidental, apparently insignificant, remark to be lost. Let each be carefully collected; though, at first, its signification be unknown. They will soon or late be found useful.

8.

Delineate the stature of men. Consider what the tall, the middle-sized, and the short have in common. Each will be found to have its common appropriate character in the whole, and in the features individually.

9.

Consider the voices of men; their height, depth, strength, weakness; whether hollow, clear, rough, pleasant, natural, or feigned; and inquire what foreheads and tones are oftenest associated. If the student has a good ear, he will certainly acquire the knowledge of temperament, character, and what class the forehead belongs to by the voice.

10.

There is something in the countenance of each man by which he, in particular, is characterized. I have, in various places, mentioned that there are traits which, without exception, are characteristic of each countenance; but exclusive of these general there are also particular traits, determinately precise, and, if I may so say, of the most acute significance. Let the

searching eye of the physiognomist be fixed on these. All men of profound thought have not strikingly thoughtful countenances; some only have the character of thoughtfulness, that is to say, the signs of thought, in certain wrinkles of the forehead. The character of benevolence is sometimes only visible in the form, position, and colour of the teeth. Discontent is sometimes only depicted in certain angular lines, or hollowness of the cheeks.

11.

Carefully examine, and distinguish, the natural, the accidental, and the violent. Monsters excepted, nature is ever uninterrupted. Continuity is nature's seal; violent accidents produce discontinuity. Accident has often been affirmed to place inseparable difficulties in the path of physiognomy; but what can be more easily discovered than such accidents? How visible are the distortions occasioned by the small pox! How apparent are the consequences, in general, of wounds, falls, and similar violence! I own I have known people who, in consequence of a fall in their youth, have become idiots, yet no tokens of the fall were to be seen; imbecility, however, was very remarkable in the countenance, and in the most essential form of the head: the extension of the hinder part of the head had apparently been prevented by the fall. The physiognomist, therefore, in all countenances which he would study, should inform himself of their nature and education.

12.

I do not say the physiognomist should finally determine by a single sign; I only say it is sometimes possible. There are, sometimes, single, decisive, characteristic traits, as well of general inclination, as of individual passions: there are foreheads, noses, lips, eyes, which singly, betoken strength, weakness, ardour, phlegm, acuteness, dulness, wrath, or revenge, as far as they express certain other determinate parts. Yet, however I may recommend it to the friend of physiognomy not to neglect the smallest single trait of the countenance, never can I, too often, too earnestly repeat—combine the whole, compare each with each, examine the whole of nature, the

form, the complexion, the bones, the muscles, the flexibility, inflexibility, motion, position, gait, voice, manners, actions, love, hatred, passions, weeping, laughing, humour, fancy, anger.—Neglect no single part; but again combine the single with the general. Learn, likewise, to distinguish the natural from the factitious, the peculiar from the borrowed. Wherever the factitious and the borrowed are assumed, there will the power of assuming be found. This, by degrees, will enable the student to determine what such countenance can assume, what not. Certain countenances cannot assume gentleness, nor can others violence and arrogance.—"All countenances can be mild, all angry."—They can so; but mildness is as natural, or factitious, to some countenances, as wrath is to others. Study the grand forms, the outlines of nature at rest, and thence will be learned which of the innate, indestructible characters of mind are repugnant to each other, and which are impossible to exist in the same person; harmony will be discovered where discord is generally supposed; and till this is discovered, man remains to the student undiscovered. Deductions from one to two, from two to three, and, thus, to greater numbers, will follow. The mouth will be known by the words, the words by the mouth; the style from the forehead, the forehead from the style.—That is to say, not what any one shall generally speak, write, or perform; but what he can, or cannot. How a man will, in general, act in given circumstances; his manner and tone.—Thus shall the student be enabled to describe the circle by which the form he studied is circumscribed, in which it may stand, and act the part allotted, well or ill.

13.

Important to the student are certain precious moments for observation.

The moment of sudden, unforeseen, unprepared meeting. The moments of welcome, and farewell.

The moment antecedent to the impetuous burst of passion; the moment of it subsiding; especially when interrupted by the entrance of some respectable person. The power of dissi-

mulation, and the still remaining traces of passion are then displayed.

The moment of compassion and emotion; of weeping and anger of the soul; of envy and of friendship. The moment, especially, of the greatest degree of tranquillity, and of passion; when the man is entirely himself, or entirely forgets himself. These combined inform the physiognomist what the man is, what he is not, what he can, what he cannot be.

14.

Examine the superiority of one countenance over another. Although the Father of the world has made of one blood "all the nations of the earth," yet the natural equality of men is one of the most unpardonable errors of affected benevolence and phlegmatic enthusiasm.

Each created being, animate or inanimate, rules over millions, and is subject to millions. It must rule, and it must be subject. It is by nature impelled to both. Endeavour, therefore, to discover the innate, divine, incommunicable, inseparable, superiority and inferiority of every organized body, and accurately to define and compare its outlines. Compare the strongest with the weakest, incessantly; a certain number of outlines of the more powerful, with an equal number of the yielding, the subjected. Having obtained the extremes, the intermediate proportions will be easily found. I cannot too often repeat, let the student seek and he will find, with mathematical precision, the proportions of the imperative and the obsequious forehead, the sovereign and the slavish nose.

15.

Be it continually remembered that like countenances like characters;—like foreheads like countenances; at least, in the general form. Let the student, therefore, on every opportunity, examine and compare resembling men, resembling skulls, countenances, foreheads, and features.

16.

When the physiognomist finds a man endowed with the

rarest of all rare gifts, the gift of unaffected, critical attention; who never answers before he understands the question, who is decided, yet seldom decides; let him study this man, and his features and traits, individually. The understanding, worth, and power of a man will be defined by his degree of attention. He who cannot listen can perform nothing deserving the name of true wisdom and virtue. The attentive, on the contrary, are capable of all of which man ought to be capable. Such an attentive countenance will itself supply the student with an index, by which to discover the best properties of innumerable men.

A man, also, when he removes a thing, or presents it to another, and earnestly fixes his eyes, without constraint, upon the person to which it is presented, is most deserving to be studied. Trifles often decide much concerning the character of the man. The manner of taking, holding, or returning a tea-cup, is frequently very significant. It may be affirmed that whoever can perform the smallest office, with entire circumspection, is capable of much greater.

17.

The student who has discovered the following features, each distinctly excellent and marking, and all combined with proportion, may rest assured he has discovered a countenance almost preternatural.

a A striking symmetry between the three principal features of the face; the forehead, nose, and chin.

b A forehead that ends horizontally, consequently eyebrows nearly horizontal, bold, and compressed.

c Eyes of a clear blue, or clear brown, that at a little distance appear black, with the upper eyelid covering about a fourth or a fifth part of the pupil.

d The ridge of the nose broad, almost straight, but somewhat bent.

e A mouth, in its general form, horizontal; the upper lip of which, and the middle line in the centre, is gently, but somewhat deeply, sunken: the under lip not larger than the upper.

f A round projecting chin.
g Short, dark brown, curly hair, in large divisions.

18.

In order accurately to observe the countenance, it must be seen in full, in three-fourths, in seven-eights, in profile, and from top to bottom. The eyes should first be closed, and so remain for some time, and should afterwards be opened. The whole countenance discovers too much at the first view; it therefore should be separately examined in all its aspects.

19.

With respect to copying after nature, busts, paintings, or prints, I constantly, and earnestly, advise the physiognomist to draw outlines only, and not to shade, that he may acquire that dexterity which is so indispensable: also to acquire the habit of defining perplexities, interminglings, intershadings, all that is apparently indeterminate: to learn to select, to imagine, and to portray them individually. I know that all those painters who are not physiognomists, and cannot draw, will exclaim against such a practice; yet is this, and will ever remain, the only practice which, for the designer as well as for the physiognomist, unites all the advantages of facility, precision, perspicuity, instruction, and many others. The well known passions of Le Brun are certain proofs of its advantages.

20.

Oil paintings, when perfect, are the most useful to the physiognomist; but this they are so seldom, and when perfect are so expensive, that a royal treasure is requisite for their purchase. Drawings in black chalk are the most useless. I would advise the physiognomist neither to copy them nor miniature pictures. They will acquire perhaps what is called a free and picturesque manner, but it will be wholly indeterminate, consequently untrue, and unnatural. I have hitherto found nothing equal to the English black lead pencil, retouched by Indian ink, to express the physiognomonical character of the countenance, round, picturesque, powerful, and precise. The

chamber should be darkened, and the aperture by which light is admitted round, not more than one foot in diameter, and about three or four feet higher than the person to be drawn, on whom the light should fall somewhat obliquely. This, after repeated experiment, I find to be one of the most easy, picturesque, and characteristic methods of taking the countenance It might perhaps be as well to let the light fall perpendicularly on some faces; but this should only be for the flat and tender featured; the shades of prominent features would be too powerful. A camera obscura, also, which should diminish the head thus enlightened about three-fourths, might in this case be serviceable, not immediately to draw by, because motion would render this impracticable, but the better to compare the drawing to the true figure on the instrument.

21.

I might advise the reading of books on physiognomy, and, could I, with a good conscience, I so most willingly would.—My advice is, that the student should dedicate a fortnight to peruse them once through. After mature examination, let him select the most precise of their positions. Having read two or three, we may be said to have read them all; Porta, among the old writers, and Peuschel and Pernetty, among the more modern, having collected most that has been said. The first good, bad, and indifferent; doctrines that are self-contradictory. All that Aristotle, Pliny, Suetonius, Polemon, Adamantinus, Galen, Trogus Conciliator, Albertus, Scotus, Maletius, Avicenna, and many others of his predecessors, have written, is to be found in this author, one opinion after another, like beads strung on a rosary. Yet, he sometimes judges for himself, and renders his judgments more interesting, more worthy attention that those of his predecessors, by giving engravings of well-known countenances: nor is he so bigoted to astrology as they are, although he has not conquered such silly prejudices. Peuschel, and still more Pernetty, have essentially served physiognomy, by banishing many gross absurdities. Their writings contain little that is original, and are far from accurately defining the traits of the countenance, without

which, physiognomy must remain the most useless of all crude sciences. The Physiognomonica Medicinalis of Helvetius deserves to be read for the incomparable manner in which some of the principal temperaments are characterized. His planetary influence excepted, he will be found masterly.

Huart also merits reading, though his work is indigested, and replete with hypothesis. He has extracted what was most valuable in Aristotle, Galen, and Hippocrates, and added his own remarks, made with accuracy. These, however, are but thinly scattered. Philip May contains little that is useful. The penetrating Chambre is much more valuable, and has been particularly fortunate in defining the passions; but he has given no physiognomonical outlines or drawings.

The countenance of Ab Indagine is of much more terrific appearance than his book, which, though mostly copied after others, merits to be read. Marbitius "De varietate faciei humanæ discursus physicus, Dresd. 1676," 4to., is a wretched dauber, who has not above half a dozen original thoughts. A modern writer seems to have borrowed one of his most foolish projects, that of composing and decomposing the countenance, as printers do the alphabet. Parson, happily abridged by Buffon, and Haller in his Physiology, is, notwithstanding his imperfections, one of the most classical and best of writers, on what relates to the motion of the muscles, and the passions of the countenance. I shall now mention—*absit blasphemia dicto*—Jacob Behmen—laugh who will; the sensations, the feelings, the language of nature, perhaps, no man more eminently possessed than this unintelligible Theosoph.—He has left traces in his writings of the most profound physiognomonical sensation. Not that I will therefore recommend his writings to the philosophical physiognomist; though I will recommend his little book on the four complexions, to all who do not despise the pearl in the dunghill.

I hold Gulielmus Gratarolus, physician of Bergamo, to be one of the physiognomists most deserving of attention; and recommend his book, particularly, for its richness and its brevity. Its title is, "De prædictione morum naturarumque ho-

minum facili, cum ex inspectione vultus, aliarumque corporis partium, tum aliis modis."

Of all the writers on physiognomy of the last century, Scipio Claramontius is certainly far the best, most learned, most worthy to be read, and the least of a compiler. His knowledge was great, his judgment accurate, and his decisions acute, yet concise. His book, "De conjectandis cujusque moribus et latitantibus animi affectibus," deserves, if not to be wholly translated, at least to be abridged, and published with remarks and additions. Much is wanting to the work, though it is more rich in materials than any preceding one with which I am acquainted. It is not without numerous inaccuracies, which he has copied; but whoever is acquainted with his predecessors, and is capable of comparing them, will wonder to find him so frequently, and so truly, original. In the very places where he is deficient, I always find thought and penetration; and, notwithstanding he is scholastic and methodical, I seldom find him dry, superficial, or other than meritorious. Merit is so often wanting in modern writers, on and against physiognomy, that wherever I find it free from affectation and pretension, it gives me delight; and this merit, open it where we will, is found in the book of Claramontius. He is not a mere scholar, a recluse; his physiognomonical knowledge is united with a comprehensive, moral, and political knowledge of mankind; he accustomed himself to apply general rules to particular causes and circumstances; he has happily interwoven his astonishing learning with his observations and calculations; he has discovered the signs of the passions with much penetration, as well by his knowledge of books as of men, and has explained his remarks with equal perspicuity: and I recommend him, from conviction, to the student of men, and, especially, of the characters and mental qualities of man.

22.

A considerable selection of the most remarkable and significant countenances is absolutely necessary to the physiognomist. I shall insert the names of those which I would especially recommend, at the conclusion of this fragment, and every collec-

tion of prints will readily supply an augmentation. The list will contain none but such as I have myself seen, and copied for my own purpose, from a collection to which I have access, each of which, individually deserves a commentary, and to be compared with others similar and dissimilar. I can but give their names, with the certainty that whoever is possessed of a physiognomonical eye, cannot have once glanced over such a collection, without having considerably strengthened his discernment. Whoever shall compare and study their characters, history, acts, and writings, with their countenances, can scarcely examine one attentively without discovering new principles of physiognomy. I have to thank these heads for a great part of such knowledge as I possess.

23.

Converse with the wisest and best men, who, to thousands, are but like a sealed book, a pearl hid in a field. Such conversation is, to the student of physiognomy, the most indispensable of all indispensable things. He, whose philanthropic eye, with unenvious simplicity and angelic rapture, seeks perfection, turn where he will, it will be met; it will be found where he seeks, and where he does not seek. His God will shine visible in thousands of human forms. The expectation of this will open his eyes to behold what no man beholds till it is shown him, and what every man beholds when shown.

24.

To the student I once more repeat, judge but seldom, however importuned by those who wish stupidly to wonder at, or to render this science ridiculous. Turn calmly, but determinedly, from indiscreet curiosity. He who is overcome by foolish importunity, acts foolishly. Error may follow, however guarded the expression; and, if it should, ridicule will be as insolent and unlimited as if he who has mistaken had affirmed it was impossible he should mistake.

This, noble Count, is part of that *much* which may be said. I envy not him whose knowledge or whose language may be superior to mine. Adieu.

ADDITION.

For the case of such of our readers who have something more than curiosity to gratify, the following list of remarkable countenances is to aid those who wish to search, observe, and compare.

Abrissel, Charles Adolphus. Agrippa, Cornelius. Albert I. Albert, Duke of Friesland. Albinus. Alexander VIII. Amherst, Jeffery. Anhold. Anson, Lord. Apollonius. Aurullarius, Daniel. Aretine, Peter. Aretine, Anthony. Aretine, Rosel. Argulus, Andreas. Arnaud, Anthony. Balæus, Johannes. Bandinelli. Bankest, Admiral. Barbarin. Barbieri. Baricellus, Julius Cæsar. Bastius, Henry. Bayle. Becker, Balthazar. Bellarmin. Benedict XIV. Bengel. Berthold V. Berghe, Von. Bernard, Henry, Duke of Saxe Weimar. Bernini. Beaulieu, James. Beza. Bidloo. Boileau. Boromæus. Bourbon, Anthony. Bourbon, the Constable. Boxhorn. Bracket, Theophrastus. Brüghel. Bronkh, Vonder. Brutus. Brüssel. Buchanan. Buddeus, William. Bourdulle, Peter. Burman, Peter. Butler, Samuel. Cachiopin, James. Cæsar, Julius. Caldara. Caligula. Callu, James. Calvin. Camerarius. Canisius. Cavistus. Charles I. King of England. Charles V. Charles XII. and IX. of Sweden. Caracci. Carravache. Casaubon. Casimir, King of Poland. Cassini. Castaldus. Caylus. Celsus. Champaigne. Cicero. Cholet. Christina II. Clark. Clauberg, John. Clement VII. Clement VIII. Cocceius. Coddæus, Peter. Colbert. Cook. Commines, Philip de. Condern, Charles. Coligni, Admiral. Crato, John. Copernicus. Cornelissen, Anthony. Corneille. Caspran, Philip. Cromwell. Cuspinianus. Democritus. Demosthenes. Derby, Charles, Earl of. Descartes. Dieu, Ludovicus de. Doionus, Nicholas Drusius. Dryden. Dubois. Dyck, John van. Durer. Elizabeth, Queen of England. Enfant, James de l'. Erasmus. Espernon. Evremont, St. Fabricius, Ludovicus. Ferdinand I. Fevre, Nicholas Le. Fielding, Henry. Fischer, John. Fleury, Cardinal de. Florisz, Peter. Foix, Gaston de. Fontaine, La. Foressus, Petrus. Foster. Frangipanis, Cornelius. Frank, Francis, Frank, Francis the younger. Francis I., King of France. Frederic William, Elector. Frederic II., King of Prussia. Frederic III. Frederic IV. Fries, Admiral. Fugger, Henry. Galen. Gambold. Gardin, Gabriel de. Garnier. Geader. Gess, Cornelius van der. Gentilefri, Horace. Geritaw, Robert. Germanicus. Gessner, Albert. Gessner, Conrad. Gessner, John. Gevartius, Casperius. Geyler, John. Goclenius. Goldoni. Goltzius. Gonzaga. Gra-

ham. Grævius, Daniel. Grotius, Hugo. Grünbuelt, Arnold. Grynæus. Gusman, Philip. Gustavus Adolphus. Guijon. Hagedron. Hagebuck. Haller, Berthold. Harder, James. Hamilton. Harduin, Archbishop. Harcourt. Hebenstreit. Henry II. Henry IV. Henry VIII. Herwig. Helmont, John Baptist van. Helvetius. Heydan, Abraham. Holbein, Hans. Homer. Hondius, William. Horne, John. Hosennestel, Abraham. Houbraken. Howard, Thomas. Hutten, Ulrich von. Janin, Peter. Indagine, John Ab. Innocent X. Jode, Peter. John, son of Rudolph II. Johnson, Samuel. Isabella, Eugenia. Junius, Robert. Junius, Adrian. Junker, John. Karschnin. Kilian. Kircher. Kneller, Sir Godfrey. Knipperdolling. Kraft, Frederic. Kupesky. Labadie. Lactantius. Lanwe, Christopher van der. Lanfranc, John. Langecius, Hermannus. Lavater, Ludwig. Leibnitz. Leo X. Leopold I. Leyden, Lucas van. Linguet. Lithoust. Liorus, John. Locke. Lotichius, Petrus. Lorrain, Charles V. of. Longueval, Charles of. Loyola. Ludlow. Ludwig, Edm. Count Palatine. Louis XIII. Louis XIV. Luther. Lutma, Janus. Lulli. Lucius Verus. Malherbe. Mansfeld. Marlborough. Marillac, Louis de. Maraldi. Marlort. Marot. Marthe, St. Mattheson. Matthias I. Maximilian I. Maximilian II. Mazarine. Meinuccius, Raphael. Meügre, John. Melanchthon. Mercurialis, Hieronymus. Merian, Matthew. Mettrie, La. Meyr, William. Michael, Sebastian. Michael Angelo. Mignard. Milton. Moliere. Molinæus Mompel, Louis de. Monami, Peter. Moncade, Francis de. Montanus. Montagne. Montesquieu. Montmorency, Henry, Duke of. Morgagni Morney. Moruel. Moulin, Charles du. Muschenbroek. Muntzer, Thomas. Nassau, Amalia. Nassau, Frederic Henry. Nassau, John. Nassau, William Louis. Nero. Niger, Antonius. Noort, Adam. Newton. Oddus de Oddis. Orange, Maria. Osterman, Peter. Osterwald. Osman, William. Ottoman. Palamedes, Palamedessen. Paracelsus, Theophrastus. Parma, Farnesius de. Pascal. Patin, Charles. Patin, Guido. Paul V. Pauw, Regner. Pieresc, Fabricius. Pelican. Pelisse. Pepin, Martin. Perrault, Claude. Perera, Emanuel Frocas. Peruzzi. Peter Martyr. Peter I. Petit, John Louis. Petri, Rodolph. Philip the Good. Philip the Bold. Pianus. Pithou, Francis. Plato. Pope. Porta. Ptolemy, Claudius. Puteanus, Ericus. Putnam, Israel. Quesnel. Quesnoy. Raphael. Rabelais, Francis. Razenstein, Henry, Retz, Cardinal de. Rhenferd, James. Rhyne, William. Ricciardi, Thomas. Richelieu. Rigaud. Rombouzt, Theodore. Ronsard. Rouse, Gerard. Rubens. Rudolph II. Rufus. Ruysch. Savanarola. Schmidt von Schwartzenhorn. Scalichius, George. Saurin. Savoy, Thomas Francis de. Savoy, Francis Thomas de. Savoy, Charles Emanuel de. Sachtleven, Cornelius. Sachs, Hans. Schramm, George Gotlieb. Sebizius. Seghers, Gerhard. Segers, Gerard. Seba, Albert. Skadey. Scarron. Scaglia, Cæsar Alexander. Sixtus V. Sortia. Scuderi, Magdelaine de. Schwenkfeld Schutt, Cornelius. Scheuch-

zer, James. Schoepflin, Daniel. Schorer, Leonard. Socrates. Sonnenfels. Sophocles. Sorbon. Spanheim, Frederic. Spener, Philip James. Spinosa. Sturm von Sturmegg. Sayra, Abbé. Seide, Francis. Swift. Schuil. Tabourin, Thomas. Tassis, Anthony. Taulerus, John. Tindal. Titian. Titus. Thou, Gerard de. Thou, Augustus de. Thourneuser, Leonard. Thoyras, Rapin de. Thuanus. Thoulouse, Montchal de. Uden, Lucas von. Uladislaus VI. Uladislaus, King of Poland. Ulrich, James. Ursius, Honorius. Ursinus. Valette. Vanloo. Warin, John. Wasener, James. Weiss, Leonard of Augsburg. Werenfels. Vesalius. Vespasian. Vespucius, Americus. Viaud, Theophilus de. Wildes, John. William, King of England. Villeroy, Marquis. Willis, Richard. Wurtemberg, Everard, Duke of. Vitrii, Anthony. Wolf, Christian. Volkammer, George. Voltaire. With, Conrad. Vopper, Leonard. Vorster, Lucas. Voss, Simon. Vouet. Zampier. Zinzendorf. Zuinglius. Ziska, John.

ON PORTRAIT PAINTING.

The most natural, manly, useful, noble, and, however apparently easy, the most difficult of arts is portrait painting. Love first discovered this heavenly art. Without love what could it perform?—But what love?—And the lover—who?

Since a great part of the present work, and the science on which it treats, depend on this art, it is proper that something should be said on the subject.—Something—for how new, how important, and great a work might be written on this art! For the honour of man, and of the art, I hope such a work will be written. I do not think it ought to be the work of a painter, however great in his profession, but of the understanding friend of physiognomy, the man of taste, the daily confidential observer of the great portrait painter.—Sultzer, that philosopher of taste and discernment, has an excellent article, in his dictionary, on this subject, under the word portrait. But what can be said, in a work so confined, on a subject so extensive?

Again, whoever will employ his thoughts on this art, will find that it is sufficient to exercise all the searching, all the active powers of man; that it never can be entirely learned, nor ever can arrive at ideal perfection.

I will endeavour to recapitulate some of the avoidable and

unavoidable difficulties attendant on this art. The knowledge of these, in my opinion, is most necessary, as well to the painter as to the physiognomist.

What is portrait painting? It is the communication, the preservation of the image of some individual, or of some part of the body of an individual: the art of suddenly depicting all that can be depicted of that half of man which is rendered apparent, and which never can be conveyed in words.

If what Göthe has somewhere said be true, and in my opinion nothing can be more true, that—the best text for a commentary on man is his presence, his countenance, his form—how important then is the art of portrait painting;

To this observation of Göthe's, I will add a passage on the subject, from Sultzer's excellent dictionary.

"Since no object of knowledge whatever can be more important to us than a thinking and feeling soul, it cannot be denied but that man, considered according to his form, even though we should neglect what is wonderful in him, is the most important of visible objects."

Were the portrait painter to know, to feel, to be penetrated with this; penetrated with reverence for the greatest work of the greatest master; were such the subject of his meditation, not from constraint, but native sensation; were it as natural to him as the love of life, how important, how sacred to him, would his art become!—Sacred to him should be the living countenance as the text of holy scripture to the translator. As careful should the one be not to falsify the work, as should the other not to falsify the word of God.

How great is the contempt which a wretched translator of an excellent work deserves, whose mind is wholly inferior to the mind of his original.—And is it not the same with the portrait painter? The countenance is the theatre on which the soul exhibits itself; here must its emanations be studied and caught. Whoever cannot seize these emanations cannot paint, and whoever cannot paint these is no portrait painter.

"Each perfect portrait is an important painting, since it displays the human mind with the peculiarities of personal character. In such we contemplate a being in which under-

standing, inclinations, sensations, passions, good and bad qualities of mind and heart, are mingled in a manner peculiar to itself. We here see them better, frequently, than in nature herself; since in nature nothing is fixed, all is swift, all transient. In nature, also, we seldom behold the features under that propitious aspect in which they will be transmitted by the able painter."

Could we indeed seize the fleeting transitions of nature, or had she her moments of stability, it would then be much more advantageous to contemplate nature than her likeness; but, this being impossible, and since likewise few people will suffer themselves to be observed sufficiently to deserve the name of observation, it is to me indisputable that a better knowledge of man may be obtained from portraits than from nature, she being thus uncertain, thus fugitive.

"Hence the rank of the portrait painter may easily be determined; he stands next to the painter of history. Nay, history painting itself derives a part of its value from its portraits: for expression, one of the most important requisites in historical painting, will be the more estimable, natural, and strong, the more of actual physiognomy is expressed in the countenances, and copied after nature. A collection of excellent portraits is highly advantageous to the historical painter for the study of expression."

Where is the historical painter who can represent real beings with all the decorations of fiction? Do we not see them all copying copies? True it is they frequently copy from imagination; but this imagination is only stored with the fashionable figures of their own or former times.

This premised, let us now enumerate some of the surmountable difficulties of portrait painting. I am conscious the freedom with which I shall speak my thoughts will offend, yet to give offence is far from my intention. I wish to aid, to teach that art which is the imitation of the works of God; I wish improvement. And how is improvement possible without a frank and undisguised discovery of defects?

In all the works of portrait painters which I have seen, I have remarked the want of a more philosophical, that is

to say, a more just, intelligible, and universal knowledge of men.

The insect painter who has no accurate knowledge of insects, the form, the general, the particular, which is appropriated to each insect, however good a copyist he may be, will certainly be a bad painter of insects. The portrait painter, however excellent a copyist (a thing much less general than is imagined by connoisseurs), will paint portraits ill, if he have not the most accurate knowledge of the form, proportion, connexion, and dependence of the great and minute parts of the human body, as far as they have a remarkable influence on the superficies; if he have not investigated, most accurately, each individual member and feature. For my own part, be my knowledge what it may, it is far from accurate in what relates to the minute specific traits of each sensation, each member, each feature; yet I daily remark that this acute, this indispensable knowledge, is every where, at present, uncultivated, unknown, and difficult to convey to the most intelligent painters.

Whoever will be at the trouble of considering a number of men, promiscuously taken, feature by feature, will find that each ear, each mouth, notwithstanding their infinite diversity, have yet their small curves, corners, characters, which are common to all, and which are found stronger or weaker, more or less marking, in all men, who are not monsters born; at least, in these parts.

Of what advantage is all our knowledge of the great proportions of the body and countenance? (Yet even that part of knowledge is, by far, not sufficiently studied, not sufficiently accurate. Some future physiognomonical painter will justify this assertion, till when be it considered as nothing more than cavil.) Of what advantage, I say, is all our knowledge of the great proportions, when the knowledge of the finer traits, which are equally true, general, determinate, and no less significant, is wanting? and this want is so great, that I appeal to those who are best informed, whether many of the ablest painters, who have painted numerous portraits, have any tolerably accurate, or general theory of the mouth only; I do not mean the anatomical mouth, but the mouth of the painter, which he

ought to see, and may see, without any anatomical knowledge.

Let us examine volume after volume of engravings of portraits, after the greatest masters. I have examined, therefore am entitled to speak. Let us confine observation to the mouth, having previously studied infants, boys, youth, manhood, old age, maidens, wives, matrons, with respect to the general properties of the mouth; and having discovered these, let us compare, and we shall find that almost all painters have failed in the general theory of the mouth; that it seldom happens, and seems only to happen by accident, that any master has understood these general properties. Yet how indescribably much depends on them! What is the particular, what the characteristic, but shades of the general? As it is with the mouth so is it with the eyes, eyebrows, nose, and each part of the countenance. The same proportion exists between the great features of the face; and as there is this general proportion in all countenances, however various, so is there a similar proportion between the small traits of these parts.—Infinitely varied are the great features, in their general combination and proportion; as infinitely varied are the shades of the small traits, in these features, however great their general resemblance. Without an accurate knowledge of the proportion of the principal features, as, for example, of the eyes and mouth, to each other, it must ever be mere accident, and accident that indeed rarely happens, when such proportion exists in the works of the painter. Without an accurate knowledge of the particular constituent parts, and traits of each principal feature, I once again repeat, it must be accident, miraculous accident, should any one of them be justly delineated.

This remark may induce the reflecting artist to study nature intimately, by principle, and to show him, if he be in search of permanent fame, that, though he ought to behold and study the works of the greatest masters with esteem and reverence, he yet ought to examine and judge for himself. Let him not make the virtue modesty his plea, for under this does omnipresent mediocrity shelter itself. Modesty, indeed, is not so properly virtue as the garb and ornament of virtue, and of

existing positive power. Let him, I say, examine for himself, and study nature, in whole and in part, as if no man ever had observed, or ever should observe, but himself. Deprived of this, young artist, thy glory will but resemble a meteor's blaze; it will only be founded on the ignorance of thy contemporaries.

The majority of the best portrait painters, when most successful, like the majority of physiognomists, content themselves with expressing the character of the passions in the moveable, the muscular features of the face. They do not understand, they laugh at rules which prescribe the grand outline of the countenance as indispensable to portrait painting, independent of the effects produced by the action of the muscles.

And till institutions shall be formed for the improvement of portrait painting, perhaps till a physiognomonical society or academy shall produce physiognomonical portrait painters, we shall, at best, but creep in the regions of physiognomy, where we might otherwise soar.

One of the greatest obstacles to physiognomy is the actual, incredible, imperfection of this art.

There is generally a defect of eye, or hand of the painter; or the object is defective which is to be delineated; or, perhaps, all three. The artist cannot discover what *is*, or cannot draw it when he discovers. The object continually alters its position, which ought to be so exact, so continually the same; or should it not, and should the painter be endowed with an all-observing eye, and all-imitative hand, still there is the last insuperable difficulty, that of the position of the body, which can but be momentary, which is constrained, false, and unnatural, when more than momentary.

What I have said is trifling indeed to what might be said. According to the knowledge I have of it, this is yet uncultivated ground. How little has Sultzer himself said on the subject? But what could he say in a dictionary? A work wholly dedicated to this is necessary to examine and decide on the works of the best portrait painters, and to insert all the cautions and rules necessary for the young artist, in consequence of the infinite variety, yet incredible uniformity, of the human countenance.

Whoever would paint portraits perfectly must so paint that each spectator may, with truth, exclaim, This is indeed to paint! This is true, living likeness; perfect nature; it is not painting!—Outline, form, proportion, position, attitude, complexion, light and shade, freedom, ease, nature! Nature! Nature in every characteristic disposition! Nature in the whole! Nature in the complexion, in each trait, in her most beauteous, happiest moments, her most select, most propitious state of mind; near, at a distance, on every side, Truth and Nature! Evident to all men, all ages, the ignorant and the connoisseur, most conspicuous to him who has most knowledge; no suspicion of art; a countenance in a mirror, to which we would speak, that speaks to us, that contemplates more than it is contemplated; we rush to it, we embrace it, we are enchanted!—

Emulate such excellence, young artist, and the least of thy attainments, in this age, will be riches and honour, and fame in futurity; with tears shalt thou receive the thanks of father, friend, and husband, and thy works shall honour that Being whose creations it is the noblest gift of man to imitate, only in their superficies, and during a single instant of their existence.

ADDITIONS.

PLATE XXIII.

Fig. 1.—Thus drawn, thus prominent, ought the countenance to be which the physiognomist is to read. Form and traits, all and each, are determinate.—Hard perhaps—but with all possible harmony.

No false pretender; worthy, faithful, regular, benevolent. More than the dry hardness of the mouth betokens these. Such is this sanguine-phlegmatic countenance—capacity, love of order, resolution, fit for active life, sensation for the beautiful, the accurate, the highly-finished. No artist, but very capable of being one.

Fig. 2.—The shade more significant than the full face, which has been composed, feature after feature, at various times, by

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the artist, who, without preserving the character, has thus destroyed the effect of the whole. Both, however, are expressive of a good, an honest, and an active man; but who, with eye actually so dull, could have but little penetration. The nose, in the shade, has more poetry, and the under part of the countenance more nobility, than are perceptible in the portrait. The mouth in the profile has peculiar youthful innocence.

Fig. 3.—An observing mind with a barren imagination. Thus ought every countenance of this character to be drawn, the eyes especially, in order to be known. The forehead too flat for an original thinker; receives much, produces little. Ardour and active industry are here sought in vain, but the love of inoffensive ridicule may be easily discovered.

Fig. 4.—The original of this highly characteristic head—Colla—might probably have become one of the greatest physiognomonical painters. Though almost uninstructed, he was one of the most original imitators of unimpassioned nature. The gloominess of his character, and even of his chamber, communicated that gloom which is visible in his paintings. The eye is not rapid, but disposed to a calm, successive, anatomizing inspection of its object. The unassuming mouth overflows with phlegmatic goodness. The whole, in general, is tinged with susceptibility of mild, religious enthusiasm. Prominent features, daring touches, are not to be expected from such a countenance. It delighted in that silent, slow progression, which leaves nothing incomplete.

Fig. 5.—A portrait by Colla, which, without having seen the original, we may affirm to be a great likeness. Nature, precision, harmony, exactness, are discoverable in every part. The flat, somewhat sinking forehead, agreeable to the whole, denotes an unpolished person, confined within a small circle of domestic economy. The strong eyebrows do not speak mental, but bodily power. Eyebrows are only significant of the former when they are unperplexed, equal, and well disposed. Nose, chin, neck, hair, all are characteristic of rude, narrow insensibility. Rustic sincerity is evident in the mouth.

Fig. 6.—Not so well drawn and engraved as the foregoing,

but of a character entirely opposite. Sensible, mild, peaceable, void of rude harshness, capable of the best improvement, half cultivated, might be wholly a lover of neatness and order, all eye, all ear—mildness and regularity are conspicuous in the mouth.

Fig. 7.—This scarcely can be supposed a likeness; it certainly is not a copy of any common original. Such outlines, though sketched by the greatest masters, can seldom be true to nature, yet will not be entirely missed by the most inferior. However indifferent the drawing may be, this must ever remain the countenance of a great, a thinking, orderly, analyzing man, of refined taste. The eye, somewhat distorted in drawing, is rather that of the visionary than the man of deep thought. Far from idly conforming to fashion, his feelings will be the dictates of reason. The lips are too much cut, too insipid for this powerful chin and nose, this thoughtful forehead, this comprehensive, noble back of the head. Such countenances should generally be drawn in profile, the better to understand their character; though characteristic they will always be in all possible situations.

Fig. 8.—Another countenance of a thinker, an analyzer, yet far from having the proportion of the former. Much less rounded, less simple; to prove which, compare the forehead, nose, mouth, and chin. The eye only is more ardent, enterprising, laborious. The whole character, without injury to the friendly, benevolent mien, is more forcible, persevering, and prompt, as may especially be seen in the forehead, nose, and chin.

Fig. 9.—An original well-drawn countenance. Something apparently wanting in the eyes and nostrils. We do not expect poetry from the forehead, but an inventive, enquiring, mechanical genius; an unaffected, cheerful, pleasant man, unconscious of his superiority; the nose especially is characteristic of an able, active, unwearied mind, labouring to good effect. How excellent is the tranquillity and cheerfulness of the mouth.

Fig. 10.—A head after Vandyke, whether real or imaginary is immaterial. It is delightful to look on such a countenance; so boldly, so determinately sketched, with such incomparable

harmony and proportion. To whom is this imperceptible, even in this imperfect copy; or who does not here read the great master; the countenance of power, energy, and heroism; courageous and productive? Eyes and nose equally good; such only as he who conceives and executes can possess. The obliquity of the mouth is somewhat contradictory to the eyes, nose, and whole countenance.

Fig. 11.—Another countenance most happily depicted, a master-piece of harmony.—A man of comprehensive mind and taste; an eye of abundant sensibility, and properly judging on works of art. A forehead more expressive of sound excellent judgment, and ease of conception, than of profound understanding; but no Philistine of a connoisseur, encumbered with all his accursed terms of art, has such a nose, with all its mellowness and angular outlines.

Fig. 12.—Countenances of large strong features cannot be better represented than after this manner. They seldom have small shades. This I acknowledge. The less delicate, the rude, the morose, are very conspicuous; but physiognomy should call our attention to what is least visible, what may easily be overlooked.—True knowledge will never pronounce this an absolutely common countenance. The forehead and eyebrow are much above mediocrity. Though the upper part of the eyelid be moderate, the line of the under that intersects the pupil, is not so, nor is the look of the eye, or even the outline of the nose, especially at the tip. Rude as the under lip may be, there is nothing in the outline of the chin betokening want of understanding. Dry, joyless, cold, but neither stupid nor weak. The top of the back part of the head is certainly, from defect of drawing, too small, injurious to the countenance, and contradictory to the eyebrow.

OF THE CONGENIALITY OF THE HUMAN FORM.

In organization, nature continually acts from within to without, from the centre to the circumference. The same vital powers that make the heart beat give the finger motion: that which roofs the skull arches the finger nail. Art is at

variance with itself; not so nature. Her creation is progressive. From the head to the back, from the shoulder to the arm, from the arm to the hand, from the hand to the finger, from the root to the stem, the stem to the branch, the branch to the twig, the twig to the blossom and fruit, each depends on the other, and all on the root; each is similar in nature and form. No apple of one branch can, with all its properties, be the apple of another; not to say of another tree. There is a determinate effect of a determinate power. Through all nature each determinate power is productive only of such and such determinate effects. The finger of one body is not adapted to the hand of another body. Each part of an organized body is an image of the whole, has the character of the whole. The blood in the extremity of the finger has the character of the blood in the heart. The same congeniality is found in the nerves, in the bones. One spirit lives in all. Each member of the body is in proportion to that whole of which it is a part. As from the length of the smallest member, the smallest joint of the finger, the proportion of the whole, the length and breadth of the body, may be found; so also may the form of the whole from the form of each single part. When the head is long, all is long; or round when the head is round; and square when it is square. One form, one mind, one root, appertain to all. Therefore is each organized body so much a whole that, without discord, destruction, or deformity, nothing can be added or diminished. Every thing in man is progressive; every thing congenial; form, stature, complexion, hair, skin, veins, nerves, bones, voice, walk, manner, style, passion, love, hatred. One and the same spirit is manifest in all. He has a determinate sphere in which his powers and sensations are allowed, within which they may be freely exercised, but beyond which he cannot pass. Each countenance is, indeed, subject to momentary change, though not perceptible, even in its solid parts; but these changes are all proportionate: each is measured, each proper, and peculiar to the countenance in which it takes place. The capability of change is limited. Even that which is affected, assumed, imitated, heterogeneous, still has the properties of the individual.

originating in the nature of the whole, and is so definite that it is only possible in this, but in no other being.

I almost blush to repeat this in the present age. What, posterity, wilt thou suppose, thus to see me obliged so often to demonstrate, to pretended sages, that nature makes no emendations? She labours from one to all. Hers is not disjointed organization; not mosaic work. The more of the mosaic there is in the works of artists, orators, or poets, the less are they natural; the less do they resemble the copious streams of the fountain; the stem extending itself to the remotest branch.

The more there is of progression, the more is there of truth, power, and nature: the more extensive, general, durable and noble, is the effect. The designs of nature are the designs of a moment. One form, one spirit, appear through the whole. Thus nature forms her least plant, and thus her most exalted man. I shall have effected nothing by my physiognomonical labours if I am not able to destroy that opinion, so tasteless, so unworthy of the age, so opposite to all sound philosophy, that nature patches up the features of various countenances, in order to make one perfect countenance; and I shall think them well rewarded if the congeniality, uniformity, and agreement of human organization, be so demonstrated that he who shall deny it will be declared to deny the light of the sun at noon day.

The human body is a plant; each part has the character of the stem. Suffer me to repeat this continually, since this most evident of all things is continually controverted, among all ranks of men, in words, deeds, books, and works of art.

It is therefore that I find the greatest incongruities in the heads of the greatest masters. I know no painter of whom I can say he has thoroughly studied the harmony of the human outline, not even Poussin; no, not even Raphael himself. Let any one class the forms of their countenances, and compare them with the forms of nature; let him for instance draw the outlines of their foreheads, and endeavour to find similar outlines in nature, and he will find incongruities which could not have been expected in such great masters

Excepting the too great length and extent, particularly of his human figures, Chodowiecki, perhaps, had the most exact feeling of congeniality,—in caricature; that is to say, of the relative propriety of the deformed, the humorous, or other characteristical members and features; for as there is conformity and congeniality in the beautiful, so is there also in the deformed. Every cripple has the distortion peculiar to himself, the effects of which are extended to his whole body. In like manner, the evil actions of the evil, and the good actions of the good, have a conformity of character; at least they are all tinged with this conformity of character. Little as this seems to be remarked by poets and painters, still is it the foundation of their art; for wherever emendation is visible, there admiration is at an end. Why has no painter yet been pleased to place the blue eye beside the brown one? Yet, absurd as this would be, no less absurd are the incongruities continually encountered by the physiognomonical eye. —The nose of Venus on the head of a Madonna.—I have been assured, by a man of fashion, that, at a masquerade, he, with only the aid of an artificial nose, entirely concealed himself from the knowledge of all his acquaintance. So much does nature reject what does not appertain to herself.

To render this indisputable, let a number of shades be taken, and classed according to the foreheads. We will show in its place, that all real and possible human foreheads may be classed under certain signs, and that their classes are not innumerable. Let him next class the noses, then the chins; then let him compare the signs of the noses and foreheads; and he will find certain noses are never found with certain foreheads; and, on the contrary, other certain foreheads are always accompanied by a certain kind of noses; and that the same observation is true with respect to every other feature of the face, unless the moveable features should have something acquired which is not the work of the first formation and productive power of nature, but of art, of accident, of constraint: experiment will render this indisputable. As a preliminary amusement for the inquiring reader, I shall add what follows.

Among a hundred circular foreheads, in profile, I have never

yet met with one Roman nose. In a hundred other square foreheads I have scarcely found one in which there were not cavities and prominences. I never yet saw a perpendicular forehead, with strongly-arched features, in the lower part of the countenance, the double chin excepted.

I meet no strong-bowed eyebrows ⌒ ⌒ combined with bony perpendicular countenances.

Wherever the forehead is projecting, so, in general, are the under lips, children excepted.

I have never seen gently arched, yet much retreating foreheads, combined with a short snub nose, which, in profile, is sharp and sunken.

A visible nearness of the nose to the eye is always attended by a visible wideness between the nose and mouth.

A long covering of the teeth, or, in other words, a long space between the nose and mouth, always indicates small upper lips. Length of form and face is generally attended by well-drawn, fleshy lips. I have many further observations in reserve on this subject, which only are withheld till further confirmation and precision are obtained. I shall produce but one more example, which will convince all who possess acute physiognomonical sensation, how great is the harmony of all nature's forms, and how much she hates the incongruous.

Take two, three, or four shades of men, remarkable for understanding, join the features so artificially that no defect shall appear, as far as relates to the act of joining; that is, take the forehead of one, add the nose of a second, the mouth of a third, the chin of a fourth, and the result of this combination of the signs of wisdom shall be folly. Folly is perhaps nothing more than the annexation of some heterogeneous addition.—"But let these four wise countenances be supposed congruous?"—Let them so be supposed, or as nearly so as possible, still their combination will produce the signs of folly.

Those, therefore, who maintain that conclusion cannot be drawn from a part, from a single section of a profile, to the whole, would be perfectly right if unarbitrary nature patched up countenances like arbitrary art; but so she does not. Indeed, when a man, being born with understanding, becomes a

fool, there expression of heterogeneousness is the consequence. Either the lower part of the countenance extends itself, or the eyes acquire a direction not conformable to the forehead, the mouth cannot remain closed, or the features of the countenance, in some other manner, lose their consistency. All becomes discord; and folly, in such a countenance, is very manifest. If the forehead be seen alone it can only be said, "So much *can*, or *could*, this countenance, by nature, unimpeded by accident." But, if the whole be seen, the past and present general character may be determined.

Let him who would study physiognomy study the relation of the constituent parts of the countenance: not having studied these he has studied nothing.

He, and he alone, is an accurate physiognomist, has the true spirit of physiognomy, who possesses sense, feeling, and sympathetic proportion of the congeniality and harmony of nature; and who hath a similar sense and feeling for all emendations and additions of art and constraint. He is no physiognomist who doubts of the propriety, simplicity, and harmony of nature; or who has not this physiognomonical essential; who supposes nature selects members, to form a whole, as a compositor in a printing-house does letters to make up a word; who can suppose the works of nature are the patchwork of a harlequin jacket. Not the most insignificant of insects is so compounded, much less the most perfect of organized beings—man. He respires not the breath of wisdom who doubts of this progression, continuity, and simplicity of the structures of nature. He wants a general feeling for the works of nature, consequently of art, the imitator of nature. I shall be pardoned this warmth. It is necessary. The consequences are infinite, and extend to all things. He has the master-key of truth who has this sensation of the congeniality of nature, and by necessary induction of the human form.

All imperfection in works of art, productions of the mind, moral actions, errors in judgment; all scepticism, infidelity, and ridicule of religion, naturally originate in the want of this knowledge and sensation. He soars above all doubt of the Divinity and Christ who hath them, and who is conscious of this

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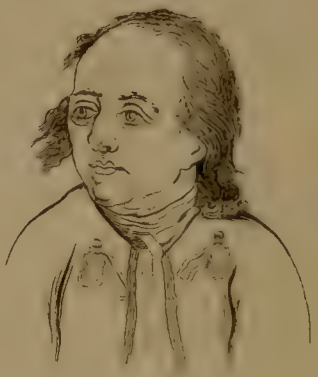

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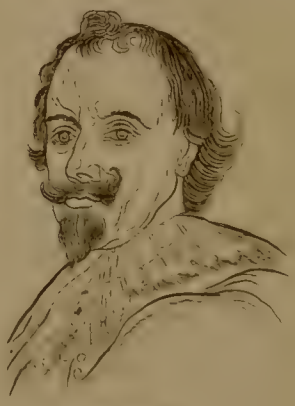

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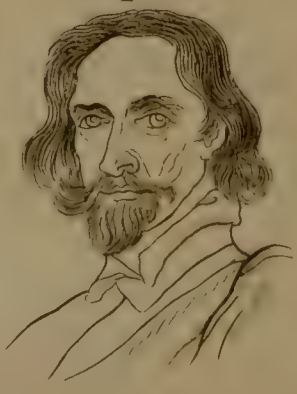

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congeniality. He also who, at first sight, thoroughly understands and feels the congeniality of the human form, and that from the want of this congeniality arises the difference observed between the works of nature and of art, is superior to all doubt concerning the truth and divinity of the human countenance.

Those who have this sense, this feeling, call it what you please, will attribute that only, and nothing more, to each countenance which it is capable of receiving. They will consider each according to its kind, and will as little seek to add a heterogeneous character as a heterogeneous nose to the face. Such will only unfold what nature is desirous of unfolding, give what nature is capable of receiving, and take away that with which nature would not be encumbered. They will perceive in the child, pupil, friend, or wife, when any discordant trait of character makes its appearance, and will endeavour to restore the original congeniality, the equilibrium of character and impulse, by acting upon the still remaining harmony, by co-operating with the yet unimpaired essential powers. They will consider each sin, each vice, as destructive of this harmony; will feel how much each departure from truth, in the human form, at least to eyes more penetrating than human eyes are, must be manifest, must distort, and must become displeasing to the Creator, by rendering it unlike his image. Who, therefore, can judge better of the works and actions of man, who less offend, or be offended, who more clearly develop cause and effect, than the physiognomist, possessed of a full portion of this knowledge and sensation?

ADDITIONS.

PLATE XXIV.

Fig. 1.—This outline, from a bust of Cicero, appears to me an almost perfect model of congeniality. The whole has the character of penetrating acuteness; an extraordinary, though not a great profile. All is acute, all is sharp—discerning, searching, less benevolent than satirical, elegant, conspicuous,

subtle. Often disposed to contemn, and imagines it has an inherent right so to contemn.

Fig. 2.—Another congenial countenance; too evidently nature for it to be ideal, or the invention and composition of art. Such a forehead does not betoken the rectilinear but the nose thus bent. Such an upper lip, such an open, eloquent mouth. The forehead does not lead us to expect high poetical genius; but acute punctuality, and the stability of retentive memory. It is impossible to suppose this a common countenance.

Fig. 3.—The forehead and nose not congenial. The nose shows the very acute thinker. The lower part of the forehead, on the contrary, especially the distance between the eyebrow and eye, do not betoken this high degree of mental power. The stiff position of the whole is much at variance with the eye and mouth, but particularly with the nose.—The whole, the eyebrow excepted, speaks a calm, peaceable, mild character.

Fig. 4.—Strongly impressed with the character of truth; all is exact, all harmonious; a plenitude of activity, of numerous talents.—Between the eyebrows, only, is there something foreign, empty, insipid. The eyebrows, likewise, are too weak, too indefinite, in this, otherwise, strong countenance, the power and fortitude of which might easily degenerate into vanity and obstinacy.

Fig. 5.—The harmony of the mouth and nose is self-evident. The forehead is too good, too comprehensive, for this very limited under part of the countenance.—The whole bespeaks a harmless character; nothing delicate, nor severe.

Fig. 6.—From one true feature in the countenance the accurate physiognomist will be able to mend and define the false and half true. Here, for example, the forehead corresponds with the hair and the chin; but I suspect more small wrinkles about the eyes, the upper eyelid to be much better defined, and prominent, in nature; every part of the countenance less minute; the mouth, in particular, neither so close, nor so oblique.—Still we here perceive a man who can more easily sport with us than we with him, and in whose presence the crooked heart would be liable to very uneasy sensations.

Fig. 7.—We have here a high, bold forehead, with a short-

seeming, blunt nose, and a fat double chin. How do these harmonize!—It is almost a general law of nature that, where the eyes are strong drawn, and the eyebrows near, the eyebrows must also be strong.—This countenance, merely by its harmony, its prominent congenial traits, is expressive of sound, clear understanding: it is the countenance of reason.

Fig. 8.—A master-piece of congeniality—replete with calm activity, tranquil energy, breathing the spirit of a better world. Seldom are tranquillity and power thus intimately combined.

Fig. 9.—The under lip manifestly does not harmonize with the mouth and eye. The eye has much more gentleness than the mouth.—A nose thus drawn, so broad and short, denotes a sound natural understanding.

Fig. 10.—If any man has never seen congeniality, he may certainly behold it here.—Compare the outline of the back part of the head with the forehead, the forehead with the mouth.—The same spirit of harshness, rudeness, and stupid asperity, is apparent in the traits, individually, as well as in the countenance altogether.—How might such a forehead have a fine, retreating under lip, or a strong and extended back of the head?

Fig. 11.—A mild, yielding character appears in the outline of the forehead, the eye, and the middle line of the mouth, which, however, has some error in drawing, and is, consequently, heterogenous to the other features; as is, also, the tip of the nose. The eye-bones ought to be some trifle sharper.

Fig. 12.—The perfect countenance of a politician. Faces which are thus pointed from the eyes to the chin always have lengthened noses, and never possess large, open, powerful, and piercing eyes. Their firmness partakes of obstinacy, and they rather follow intricate plans than the dictates of common sense.

ON SHADES.

Shades are the weakest, most vapid, but, at the same time, when the light is at a proper distance, and falls properly on the countenance to take the profile accurately, the truest representation that can be given of man.—The weakest, for it

is not positive, it is only something negative, only the boundary line of half the countenance. The truest, because it is the immediate expression of nature, such as not the ablest painter is capable of drawing, by hand, after nature.

What can be less the image of a living man than a shade? Yet how full of speech! Little gold, but the purest.

The shade contains but one line; no motion, light, colour, height or depth; no eye, ear, nostril or cheek; but a very small part of the lip; yet how decisively is it significant! The reader soon shall judge, be convinced, and exercise his judgment.

Drawing and painting, it is probable, originated in shades.

They express, as I have said, but little; but the little they do express is exact. No art can attain to the truth of the shade, taken with precision.

Let a shade be taken after nature, with the greatest accuracy, and, with equal accuracy, be afterwards reduced, upon fine transparent oil paper. Let a profile, of the same size, be taken, by the greatest master, in his happiest moment; then let the two be laid upon each other, and the difference will immediately be evident.

I have often made the experiment, but never found that the best efforts of art could equal nature, either in freedom, or in precision; but that there was always something more or less than nature.

Nature is sharp and free: whoever studies sharpness more than freedom will be hard, and whoever studies freedom more than sharpness will become diffuse, and indeterminate.

I can admire him only who, equally studious of her sharpness and freedom, acquires equal certainty and impartiality.

To attain this, artist, imitator of humanity! first exercise yourself in drawing shades; afterwards copy them by hand; and, next, compare and correct. Without this, you will with difficulty discover the grand secret of uniting precision and freedom.

I have collected more physiognomonical knowledge from shades alone than from every other kind of portrait; have improved physiognomonical sensation more by the sight of them, than by the contemplation of ever mutable nature.

Shades collect the distracted attention, confine it to an outline, and thus render the observation more simple, easy, and precise.—The observation, consequently the comparison.

Physiognomy has no greater, more incontrovertible certainty of the truth of its object than that imparted by shade.

If the shade, according to the general sense and decision of all men, can decide so much concerning character, how much more must the living body, the whole appearance, and action of the man! If the shade be oracular, the voice of truth, the word of God, what must the living original be, illuminated by the spirit of God!

Hundreds have asked, hundreds will continue to ask, "What can be expected from mere shades?" Yet no shade can be viewed by any one of these hundred who will not form some judgment on it, often accurately, more accurately than I could have judged.

To render the astonishing significance of shades conspicuous, we ought either to compare opposite characters of men, taken in shade; or, which may be more convincing, to cut out of black paper, or draw, imaginary countenances widely dissimilar: or, again, when we have acquired some proficiency in observation, to double black paper, and cut two countenances; and, afterwards, by cutting with the scissors, to make slight alterations, appealing to our eye, or physiognomonical feeling, at each alteration; or, lastly, only to take various shades of the same countenance, and compare them together. We shall be astonished, by such experiments, to perceive what great effects are produced by slight alterations.

In our next fragment we shall present the reader with a number of shades, and inquire into their signification.

A previous word concerning the best mode of taking shades.

The common method is accompanied with many inconveniences. It is hardly possible the person drawn should sit sufficiently still; the designer is obliged to change his place, he must approach so near to the persons that motion is almost inevitable, and the designer is in the most inconvenient posi-

tion; neither are the preparatory steps every where possible, nor simple enough.

A seat purposely contrived would be more convenient. The shade should be taken on post paper, or rather on thin oiled paper, well dried. Let the head and back be supported by a chair, and the shade fall on the oil paper behind a clear, flat, polished glass. Let the drawer sit behind the glass, holding the frame with his left hand, and, having a sharp black-lead pencil, draw with the right. The glass in a detached sliding-frame, may be raised, or lowered, according to the height of the person. The bottom of the glass frame, being thin, will be best of iron, and should be raised so as to rest steadily upon the shoulder. In the centre, upon the glass, should be a small piece of wood, or iron, to which fasten a small round cushion, supported by a short pin, scarcely half an inch long, which, also, may be raised, or lowered, and against which the person may lean.

The drawing annexed, Plate XXV., will render this description more intelligible.

By the aid of a magnifying lens, or solar microscope, the outlines may be much more accurately determined and drawn.

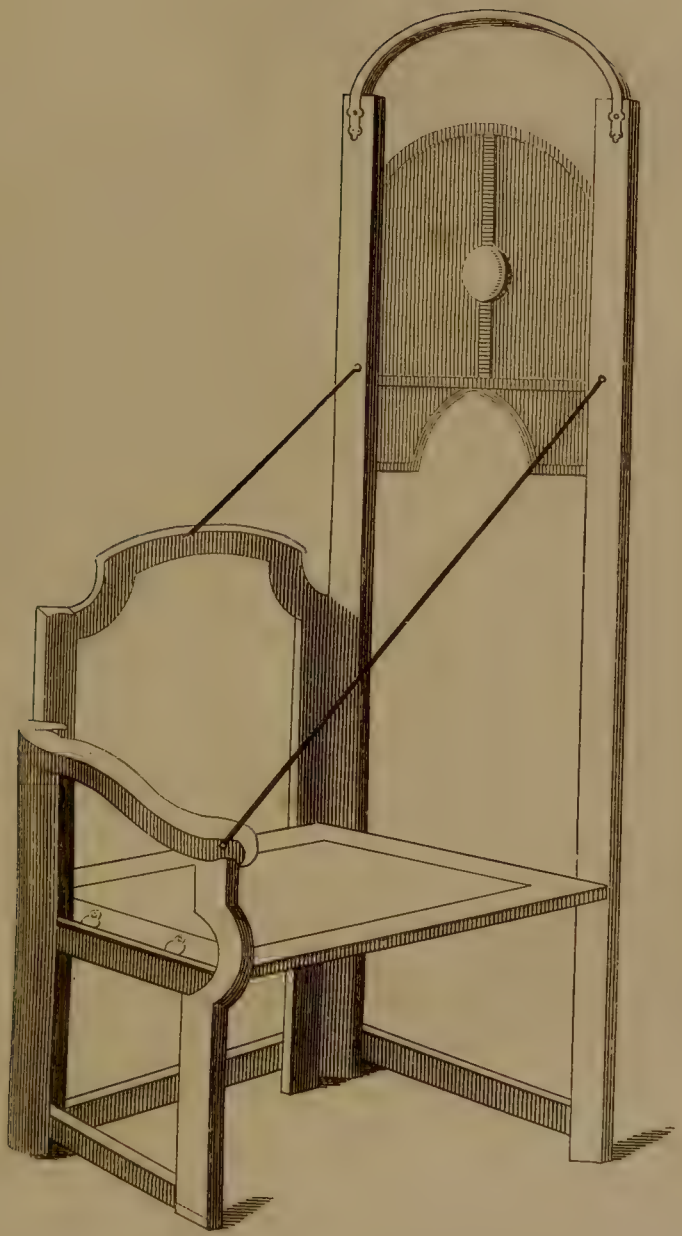
OF THE GREAT SIGNIFICANCE OF SHADES.

Not all, often very much, often but little, can be discovered of the character of a man from his shade.

I mean to insert a number of shades, that I may thereby render intelligible what may be concluded from such mere outlines of the human countenance, sometimes with certainty, sometimes with probability.

The progress of human opinion is ever in the extreme; it is all affirmative, or all negative.

But not so. All cannot be seen in the shade, yet something may.—Not all; that is to say, not by man, bounded as are his faculties. I will not pretend to determine what might be the conclusions of a superior Being from the outline to the inward man; the figure, elasticity, fire, power, motion, life, in the nose, mouth, eye; or how perfectly such a Being might under-



stand the whole character, with all its actual and possible passions. I am far from thinking this must surpass His powers, since part of this may be attained by men of the commonest faculties. Proofs shall presently be given.

True it is that, with respect to many shades, we (I at least) cannot determine any thing, even when they happen to be the shades of extraordinary persons. But of all these extraordinary persons, whose characters are not distinct in shade, it may be remarked that—

Seen only in shade they will neither appear foolish, when possessed of great wisdom, nor wicked, if highly virtuous. All that can be alleged is, we do not affirmatively read what they are. Either—

What is extraordinary in the character is as little apparent as in the shade! or—

It may be known to a few confidential friends, but is not prominent, not obvious; or again—

By a thousand fortunate incidental circumstances, a man, possessed of very moderate talents, may act, write, speak, or suffer, so as to appear extraordinary, although, in reality, he is not so; a case which often occurs, occasions much error, and is, or rather seems to be, very inimical to physiognomy as a science. Of this I could produce many examples: but examples might offend, and I should most unwillingly give offence in a work, the very purport of which is to promote philanthropy.

It is also possible that those traits which, in shade, might betoken the extraordinary qualities of the man, and which, in themselves, so nearly approach the overstrained and the foolish, are either too inaccurately, or too prominently drawn. There are countenances, the shades of which, if but a hair-breadth more sharp, flat, or blunt, than nature, lose all they possess most marking, and acquire a false and foreign character. The most delicate, beautiful, angelic countenances generally lose, through the slightest neglect in taking their shades, that which in every judgment constitutes their supreme simplicity, their upright worth.—Something is enlarged, or something is diminished.

It is also possible that pock-marks, pimples, or other accidents, may so indent, swell, or distort a fine outline, that the true character of the countenance either cannot accurately or not at all be defined.

Yet it is undeniable, and shall be made evident by example to the lover of truth, that numberless countenances are so characterized, even by shades, that nothing can be more certain than the signification of these shades.

I pledge myself to produce two imaginary shades, the one of which shall excite general abhorrence, and the other confidence and love equally general.—Opposite as Christ and Belial.

But to the question.

What characters are most conspicuous in shade? What is most precisely and clearly shown in shade?

A fragment of an answer.

Shades must necessarily mark the characters of the very angry and the very mild; the very obstinate, and the very pliable; of the profound or the superficial, that is to say, generally speaking, of extremes.

Pride and humility are more prominent, in shade, than vanity.

Natural benevolence, internal power, flexibility, peculiar sensibility, and especially, infantine innocence, are expressive in shade.

Great understanding, rather than great stupidity; profound thought, much better than clearness of conception.

Creative powers, rather than acquired knowledge; especially in the outline of the forehead, and the eye bones.

Let us now proceed to a few remarks on shades, and the manner in which they ought to be observed, which must necessarily be preceded by the classification of such lines as usually define and limit the human countenance.

Perpendicular; the perpendicular expanded; compressed; projecting; retreating; straight lines; flexible; arched; contracted; waving; sections of circles; of parabolas; hyperbolas; concave; convex; broken; angular; compressed; extended; opposed; homogeneous; heterogeneous; contrasted.

How purely may all these be expressed by shades; and how various, certain, and precise, is their signification?

We may observe in every shade nine principal horizontal sections:—

1. The arching from the top of the head to the beginning of the hair.
2. The outline of the forehead to the eyebrows.
3. The space between the eyebrow and the insertion of the nose.
4. The nose to the upper lip.
5. The upper lip.
6. The lips proper.
7. The upper chin.
8. The under chin.
9. The neck.

To these may be added the back of the head and neck.

Each part of these sections is often a letter, often a syllable, often a word, often a whole discourse, proclaiming nature's truths.

When all these sections harmonize, character is legible to the peasant, to the very child, from the mere shade: the more they are in contrast to each other, the more difficult is the character to decipher.

Each profile which consists but of one kind of lines, as for example, of concave, or convex; straight or crooked, is caricature, or monstrous. The proportionate, the gentle intermingling of different lines form the most beautiful and excellent countenances.

We ought to remark, in the whole shade, the proportions of length and breadth in the countenance.

Well-proportioned profiles are equal in length and breadth. A horizontal line drawn from the tip of the nose to the back of the bald head, when the head neither projects forward nor sinks backward, is, generally, equal to the perpendicular line from the highest point of the top of the head to where the chin and neck separate.

Remarkable deviations from this rule always appear to be either very fortunate, or very unfortunate, anomalies.

This measurement and comparison of the height and breadth of the naked head may be most easily performed by the shade.

If the head be longer than broad, and the outline hard and angular, it betokens excessive obstinacy: if, on the contrary, the outline be more lax and rounded, excess of lethargy.

If the head, measured after the same manner, be broader than long, and with a hard, strong, angular, contracted outline, it denotes the height of implacability, generally accompanied by malignity; but if, with this greater breadth, the outlines are lax and flexible, sensuality, pliability, indolence, the height of voluptuousness.

To mention one thing more, out of a hundred which may be added, on this subject, but which require further preparation, and some of which will find a place in the following examples, the shade, generally, expresses much more of original propensity than actual character. The second and third sections, oftenest, and with most certainty, denote the power of the understanding, and of action and passion in man; the nose, taste, sensibility, and feeling; the lips, mildness and anger, love and hatred; the chin, the degree and species of sensuality; the neck, combined with its hinder part, and position, the flexibility, contraction, or frank sincerity of the character; the crown of the head, not so much the power, as the richness, of the understanding; and the back of the head the mobility, irritability, and elasticity.

How little, yet, how much, has been said! How little, for him who seeks amusement; how much, for the man of research, who has will, and ability, to examine for himself, who can confirm, define, and proceed! It is now time, by numerous examples, to prove some things that have been said, and repeat others, that they may be rendered more intelligible, evident, and certain.

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ADDITIONS.

PLATE XXVI.

Fig. 1.—From a section of this forehead, singly considered, without the top and back of the head, something excellent might be expected; so difficult is it to discriminate between this and the best built foreheads. But, as soon as the whole is taken collectively, all expectation of great powers of mind will vanish, and we must content ourselves with discovering, in this head of mediocrity, incapable of profound research, or great productions, a degree of benevolence, not very active, and inoffensive patience.

Fig. 2.—The weakest, and the most benevolent, cannot but remark that this worthy man has some phlegmatic, gross sensuality, with which he is obliged to contend; neither will we be so unjust as to expect any deep research; yet must I entreat that the good which is here bestowed by nature may not be overlooked. Let the upper and under part of this, perhaps ill-drawn, countenance be covered, and the middle will discover a degree of capability, information, cultivation, and taste, superior to the rest. It is highly probable that, were it not for the predominant inclination to indolence, such a profile might become an orator, or a poet, and certainly a man of wit.

Fig. 3.—A good, but circumscribed countenance, incapable of any high or profound exercise of the understanding. Without being stupid, the forehead, scarcely, could be more flat, unproductive, or contracted. The nose, alone, has capacity. The under part of the countenance is as determinate, and speaks the same language, as the upper. The whole narrow and confused. A propensity to, and a want of, the aid of religion.

Fig. 4.—Some degrees more capacious and powerful than the foregoing. Equal benevolence, more of religion, a greater promptitude to business, and desire of information. Peculiar and active penetration is not to be expected from such countenances.

Fig. 5.—I cannot discover a superiority of talents, or genius, in this honest, worldly countenance, full of respectable utility. Cover the evidently shortened upper lip, and neither stupidity nor folly, but only an unproductive capacity of learning, remembering, and understanding common things, will be decisively seen.

Fig. 6.—Who, in the under part of this profile, could read the father of children, some of them intelligent, and some extraordinary?—A man of great powers, sincere humanity, incapable of the beautiful; having once determined, difficult to move; in other things, far from the character of insensibility; wanting powers, in my apprehension, for the fine arts; but cheerful, ardent, faithful, and very choleric.

Fig. 7.—The arching of the forehead almost perfectly effeminate; manly only in the small circle over the eye; where, be it here remarked, all effeminate or manly foreheads are most distinguished. (The effeminate outline is ever the simplest; the manly is either much more rectilinear, contracted, or, as in the annexed plate, less further back: if arched, is interrupted, indented, and has, commonly, two sections.) Benevolent, generous, a disregard of existence, alive to honour, and its rewards, to his own sufferings, and the sufferings of others; such is this profile.

Fig. 8.—Whoever will search for manly, simple fidelity, in one perfect whole; a sound and exquisite sense of truth, without the trouble of inquiry, a tender, innate, firm, sincere love, combined with resolution, manhood, and candour; let them contemplate this countenance.

Fig. 9.—The nose, manifestly too pointed, gives this profile the appearance of insignificant, childish fear. The nose, compared with the forehead, convinces us it is inaccurate; the nose is childishly effeminate, while the forehead would never be found in a female. It is not of the first order, though it is something more than common. The projecting eye denotes fear and choler; the mouth and chin extreme prudence, benevolence, and gentleness. Nature ever gives a counterpoise, and delights to mingle mildness and fire in a wonderful manner.

Fig. 10.—The forehead is not drawn with accuracy, yet it shows a man of a clear and sound understanding, determined in the pursuit of business. The nose is of a superior kind, and, apart from the other features, has every capacity of excellent and just sensation.—The under part shows common manliness and resolution.

Fig. 11.—I do not think we have a peculiarly great head here, yet certainly not a very common one. The back part is decisive of a richly comprehensive, and not irresolute thinker. No single feature of the face has any thing determinate, yet each has something the reverse of rude, and all please by their combination. He must be a civil, peaceable, modest man; desirous of learning, and capable of teaching.

Fig. 12.—However great the resemblance of this shade may be supposed, it is certainly, in part, enlarged, and, in part, curtailed; yet are the expansion and firmness, almost in equal degrees, general and congenial. The under part of the forehead, and the back part of the head, are injured by the curtailment. The upper part of the forehead, and nose, denote much less dryness, and more sensibility and capacity.

Fig. 13.—One of those masculine profiles which generally please. Conceal the under chin, and an approach to greatness is perceptible; except that greater variation in the outline is wanting, especially in the nose, and forehead. The choleric, phlegmatic man is visible in the whole; especially, in the eyebrows, nose, and lower part of the chin; as likewise are integrity, fidelity, goodness, and complaisance.

Fig. 14.—The forehead not sharp enough, yet rich in memory and prudence. This practical wisdom, this thoughtful calculation, is also conspicuous in the under part of the profile. The extension, the length, of the upper lip (the *pallium* of the teeth) to the nose, on the contrary, betoken thoughtless indiscretion. Wherever the forehead retreats so little back, upon the whole, it is never productive, but so much the more perceptive. Thoughtlessness should come for advice to such countenances; they are magazines of reflection derived from experience.

Fig. 15.—A singular, wonderfully harmonized countenance.

How remarkably congenial are the forehead and nose, especially! Nothing too sharp, nothing unnaturally flat, expanded, or contracted.—I suppose a dry, firm, thoughtful, subtle, penetrating, not analyzing, phlegmatic, sometimes desperate, and a generally brave character.

Fig. 16.—Mild complaisance, forbearance, mature consideration, calm activity, composure, sound understanding, power of thought, discerning attention, secretly active friendship, are the decisive traits of this, to me, well-known original; all of which, if they are not instantaneously discoverable, will be seen as soon as mentioned. No section of the outline contains any thing contradictory to this judgment. The forehead and back of the head are, of themselves, decisive of calm consideration and discretion. Benevolence and tranquillity are universal; particularly in the under parts. One of the most faithful, calm, cheerful, and most contented of men. Alike happy and satisfied with his congregation as with his garden, cultivated by himself, for his own use, and that of his friends.

PLATE XXVII.

Fig. 1.—An original countenance, that will, to hundreds, speak sensibility, timidity, perspicuity, wit, and imagination. Not to be numbered among the strong, bold, unshaken, and enterprising; but very considerate, cautious to timidity; a countenance which often says much with a cold, yet excellent aspect.

Fig. 2.—A man of business, with more than common abilities. Undoubtedly possessed of talents, punctual honesty, love of order, and deliberation. An acute inspector of men; a calm, dry, determined judge. I do not know the man, not even so much as by name; but, to the middle of the mouth, is an advancing trait, which speaks superiority in common affairs.

Fig. 3.—A good head.—Cannot be mistaken, not even in shade. Conceal the under part, and leave only the nose and forehead visible, and signs of attention, love of order, and certainty, are apparent. The forehead, altogether, is too perpendicular for a productive mind.—The acute, the cheerful, the subtle, uncultivated wit of the original is difficult to be

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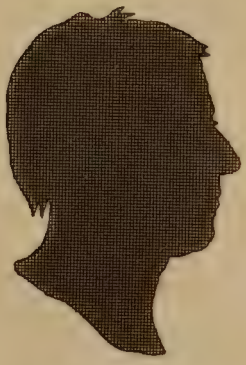

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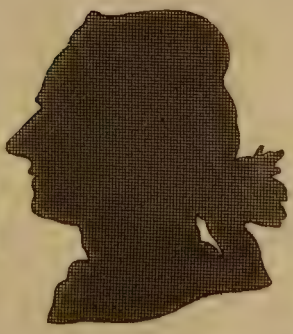

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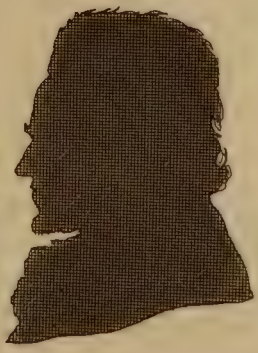

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discovered in this shade; yet the outline of the lips gives reason to suspect these qualities.

Fig. 4.—Those who have never studied the man, and men in general but little, still cannot but respect this profile; although the forehead is not so entirely exact and pure as to discover the whole capacity of his understanding. The harmony of the whole, especially the nose, mouth, and chin, denote a mind of extraordinary observation, research, and analysis.

Fig. 5.—A noble forehead, a miracle of purity, the love of order, I might say, the love of light.—Such the nose, such is all. How capable of cultivation must such a profile be! I am unacquainted with the man, yet am I certain as that I live, that he is capable of the calmest examination, that he feels the necessity of, and delights in, clear conceptions, and that he must be an attentive observer.

Fig. 6.—Much is to be learnt from this shade.—Takes little, gives much; this is particularly conspicuous in the too round outline of the lips, which is most defective. The most delicate lines have either not been remarked, or cut away. The upper part of the forehead is, also, something curtailed; otherwise this countenance is refined, discreet, capable of talents, taste, wit, and morals.

Fig. 7.—Thus ought a man to look, but not a woman, who reads, but is not easily read. By strength restrained, exactness, mild fortitude, and disinterestedness, I would undertake to conquer, and even to lead, this otherwise irascible character, on whom a man may rely, after having granted his confidence, with circumspection. I am unacquainted with the person, but dare affirm that, if foolish, there is, still, a capability of wisdom.

Fig. 8.—Not angry impetuosity, not violent outrage, scandalous censoriousness, or malignant intrigue, are discoverable in this shade; on the contrary, each feature, as well as the whole countenance, speaks gentleness, beneficence, delicate feelings, excellent taste, not very productive, but capable of information, and great urbanity.

Fig. 9.—Happy tranquillity; noble, calm, clear perceptions of the present; a just and profound estimate of the thing con-

sidered; artless eloquence, cheerfulness, easy frankness, discretion, verging to inoffensive cunning, astonishing capabilities for business, endear this countenance to every friend. How summarily, how beautifully, do the aspect and attitude denote friendly expression!

Fig. 10.—A profile rich in talents, uniting much taste with the finest dexterity of art. The ill-cut upper lip excepted, it is impossible for a physiognomonical eye to mistake this speaking shade. None who have studied men would wonder should we write under this, a good musician, miniature painter, or surveyor; or a companion equally pleasant and intelligent. Forehead, nose, chin, and general form, denote a mind capable of high cultivation, and a sense of the beautiful.

Fig. 11 to 14.—Four profiles of men of known excellence, and evidently such in their profiles: 11, Mendelssohn; 12, Spalding; 13, Rochow; 14, Nikolai.

Exact or not, who will suppose any one of these stupid?—Whoever hesitates concerning 14, never can have observed the forehead.—This arch, abstractedly considered, especially in the upper part, has more capacity than 12 and 13. In the upper outline, also, of the under part, understanding and exquisite penetration cannot be overlooked.

13. Has more good sense; prompt, accurate perception of truth, delicacy; but, I suspect, less acuteness.

12. Clear ideas, love of elegance, purity, accuracy of thought and action; does not easily admit the unnatural.—The forehead not sufficiently characteristic, but fine taste in the nose.

In the forehead and nose of 11, penetration and sound understanding are evident.—The mouth is much more delicate than the mouth in 12.

PLATE XXVIII.

Fig. 1.—A well-proportioned countenance. The outline of this forehead is deficient in penetration; or, as I may with greater propriety say, the almost unerring penetration of the original is wanting. The shade has likewise an air of importance, of self-complacency, which is as distant from the modesty of the man as heaven is from earth. The heart ever open to

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the reception of truth. With persevering activity it combines great taste; or, if you please, a strong sense of the beautiful. —Irritable, but will ever act with discretion, nobly.—In the lower part of the countenance, especially the lips, goodness and manly strength are alike conspicuous. Easily induced to the violent.

Fig. 2.—One of the most original heads I have ever beheld. —A singular genius, but incapable of research and retention.— Fluctuating; quick to perceive and to forsake; great eloquence united with little precision; much wit, and equal sensuality, in the nose: a spirit of daring enterprise, without determinate power, in the whole countenance.

Fig. 3.—A princely countenance—impressing pleasure at the first aspect.—Nothing vulgar.—If, without prompting, we cannot say such a countenance was drawn by the hand of God, of what may this be said?—Who does not here read worth, nobility, and courage, so difficult to unite, yet so necessary to a great man? The twofold power of concealing what should be concealed, and of revealing what should be revealed. Discretion void of minute, over careful suspicion. Though we cannot see the eye, yet, judging by the outline of the forehead, and nose, the look must be rapid, certain, penetrating; a dagger to the dishonourable, and a pledge of confidence to the worthy man. The outline of the forehead is most extraordinary, and highly characteristic of great and bold enterprise. The drawing of the mouth is very hard, yet it bears the stamp of goodness, honesty, and courage. Who also can doubt but that there is some mixture of voluptuousness?

Fig. 4.—Be it premised that this shade is cut from memory, and not taken from nature; yet is it so full of truth and expression that it must overthrow, or shake to the foundation, the house of cards, or the supposed rock-built palace of the most incredulous and obstinate of anti-physiognomists. Place it among a thousand shades, and it will there ever remain as singular as was the original among his contemporaries. Continually do I bow before this form, as to an apparition from the heavenly regions; all is one spirit, one harmony, one whole. How forcible is the power of the nose, or if you please

in its minute curve !—A countenance formed to command, not to obey. The rapid look thinks and acts. Who shall demand an account of its actions? Its will is as a rock, and conducts the man where millions would faulter.—It is conscious of its power.—Let the angle formed by the lines *a* and *b* be taken, and laid on thousands of countenances, yet will not a similar one be found. But however we are indebted to this great man and monarch, still are we obliged to acknowledge that mildness and moderation, here, are apparently acquired, not natural virtue.

Fig. 5.—We shall now produce some female shades, without too much anticipating the future chapter on the sex. Here is a truly effeminate profile. It is impossible that this countenance could be male. The simplicity, continuity, and projection of the forehead, which does not retreat, its proportion with the under part of the profile, also the hollowing of the outline of the nose, all speak female nature. The countenance is fruitful, cunning, active, orderly, tractable, attentive, and resolute.

Fig. 6.—Less physical and practical power than the former, but more sensibility and delicacy; more capable of enjoyment, more tenderness, consideration, timidity, reserve, softness; yielding, infirm, noble, observing, reflecting, analyzing. The delicate and noble are seen in the whole, particularly in the nose and mouth; the weak and the tender most in the chin; reflection in the forehead.

Fig. 7.—More acute, pliable, yielding, enterprising and active than the foregoing. Cover the forehead, and this is apparent. The outline of the forehead, to the point where the eyebrows may be supposed, is not common; but from this point to the insertion of the nose is a length and an outline which I am unable to comprehend: it appears to me false and unnatural; it scarcely can be so long, at least, so nearly perpendicular.

Fig. 8.—As these fragments are written to promote the knowledge and love of men, it is our duty briefly to point out the positive and excellent in countenances where they are not

very conspicuous. Cover this shade with the hand, so that only the countenance from the forehead to the chin can be seen; the expression of the profile will then be improved. The negligence of the person who draws a shade, who, frequently, will not be at the trouble of placing the countenance properly, often does it great injustice. Of this the present shade is a proof. Timid this character will probably ever remain, as the retreating chin alone will show; but this timidity is characteristic of youth and sex. But, on the reverse, it must be observed that ever bountiful nature has imparted something of pleasing courtesy to the mouth, and of masculine power to the nose, which stand as guarantees for the character.

Fig. 9.—More courage, enterprise, pliability, determination, rational activity. The under part of the profile is least defined and characteristic; but how much is this negligence compensated by the firm, intelligent, correspondent of what is above! How capable are such profiles of maternal duties! How careful, how orderly, how economical! How respectable by their meekness, their gentleness! O miraculous nature! How dost thou imprint truth upon all thy works, and bestow the credentials of the powers with which they are entrusted!

Fig. 10.—Certainly defective, inaccurate. — Caricature, if any thing can be so; but caricature, in which geniality cannot be mistaken. By geniality I would say original penetration; a quick perception of things invisible in the visible; facility of combining the rapidly discovered homogeneous; the gift of associating ideas. An accurate drawing of such a countenance would be inestimable to the physiognomist. Nothing more need be said on this every where inaccurate profile.

Fig. 11.—No geniality here but the mildest, most maidenly, circumspection; attention, civility, obedience, simplicity; no productive powers of mind: no heroism; but patience employed on self. A desire not to inform but to be informed. More passive than active; more good sense than flight of fancy, or frolicksome wit.

Fig. 12.—More mind, penetration, or acuteness, than Fig. 11; less timid, and careful of self; more excellent, lively,

determinate, and analyzing. Forehead and nose discover much perspicuity, and ardour of understanding; mildness, benevolence, innocence, and tranquillity in the mouth; in the chin, much noble and tender effeminacy.

Fig. 13.—Exclusive of the ill-defined forehead, there is still enough remaining in the nose, mouth, and the whole outline, to denote the fine penetrating taste of the reflective and gently agitated mind; undisturbed by passions; capable of delicate, religious sensibility.

Fig. 14.—Here or nowhere are conspicuous respectable tranquillity, fortitude, simplicity, superiority; a freedom from passion, a contempt for the mean, and a propensity to the natural, the noble, and the great. This countenance, though silent, is more eloquent than hundreds that speak. It looks and penetrates, has the power of forming just decisions, and, in a single word, to pronounce them irrevocably.

OF BEASTS.

INTRODUCTION.

As the author has little knowledge of beasts, he must leave the labour of examining them, physiognomonically, to some Buffon, or Kamper, of this or a future age.

My readers will, therefore, be satisfied with a few general reflections, and some particular remarks, which may be further prosecuted by the inquiries into nature. I hope, however, that those few will be sufficient—

a To confirm the general truth of physiognomy;

b To elucidate certain laws, according to which eternal Wisdom has formed living beings;

c And, still further to display the excellence, the sublimity of human nature.

How much shall I have gained can I but, by the following fragment, obtain these three noble purposes:

GENERAL REFLECTIONS.

1. Nature is every where similar to herself. She never acts arbitrarily, never contrary to her laws. The same wisdom and power produce all varieties, agreeable to one law, one will. Either all things are, or nothing is, subject to law and order.

2. Who can overlook the distinction between internal power and external form, in the three kingdoms of nature? Stones and metals have infinitely less internal powers of life, and infinitely less appearance of the motive powers of life, than plants or trees; while the latter have infinitely less than animals.—Each stone, each mineral, plant, tree, animal, hath, individually, a peculiar measure of life, and motive power; a capacity of receiving and communicating impressions; like as each has, individually, that peculiar external which distinguishes it from all others.

3. Therefore, for the mineralist, there is a mineral, for the botanist, a botanical, and for the naturalist, and the hunter, an animal physiognomy.

4. What a proportionate distinction is there in power and appearance between the reed and the oak, the bulrush and the cedar, the violet and the sunflower, the mouse-ear and the full-blown rose!—From the smallest insect to the elephant, what proportionate difference of internal and external character!

5. Whether, with a rapid glance, we survey the kingdoms of nature, or examine and compare her productions, individually, can we avoid being deeply convinced of her truth, ever similar to itself, and the relative harmony between internal powers and external forms and tokens?

6. Whoever has not this general perception of the general, the ever-present truth and language of nature, will do well to throw this book aside; it can convince him of nothing, it can teach him nothing.

EXTRACTS FROM ARISTOTLE.

CONCERNING BEASTS.

What the great Aristotle has written on physiognomy appears to me extremely superficial, useless, and often self-contradictory; especially his general reasoning. Still, however, we meet an occasional thought which deserves to be selected. The following are some of these, not translated according to the letter, but the spirit.

"A monster has never been seen which had the form of another creature, and, at the same time, totally different powers of thinking and acting.

"Thus, for example, the groom judges from the mere appearance of the horse; the huntsman from the appearance of the hound.

"We find no man entirely like a beast, although there are some features in man which remind us of beasts.

"If any one would endeavour to discover the signs of bravery in man, he would act wisely to collect all the signs of bravery in animated nature, by which courageous animals are distinguished from others. The physiognomist should then examine all such animated beings which are the reverse of the former with respect to internal character, and from the comparison of these opposites, the expressions or signs of courage would be manifest.

"Weak hair betokens fear, and strong hair courage. This observation is applicable not only to men but to beasts. The most fearful of beasts are the deer, the hare, and the sheep, and the hair of these is weaker than that of other beasts. The lion and wild boar, on the contrary, are the most courageous, which property is conspicuous in their extremely strong hair. The same also may be remarked of birds; for, in general, those among them which have coarse feathers are courageous, and those that have soft and weak feathers are fearful: quails and game cocks for examples.

"This may easily be applied to men. The people of the

north are generally courageous, and have strong hair; while those of the west are more fearful, and have more flexible hair.

"Beasts remarkable for their courage, simply give their voices vent, without any great constraint; while fearful beasts utter vehement sounds. Compare the lion, ox, the barking dog, and cock, which are courageous, to the deer, and the hare.

"The lion appears to have a more masculine character than any other beast. He has a large mouth, a four-cornered, not too bony, visage. The upper jaw does not project, but exactly fits the under; the nose is rather hard than soft; the eyes are neither sunken nor prominent; the forehead is square, and somewhat flattened in the middle.

"Those who have thick and firm lips, with the upper lip hung over the under, are simple persons, according to the analogy of the ass and monkey."—This is most indeterminately spoken. He would have been much more accurate and true, had he said, those whose under lips are weak, extended, and projecting, beyond the upper, are simple people.

"Those who have the tip of the nose hard and firm, love to employ themselves on subjects that give them little trouble, similar to the cow and the ox."—Insupportable! The few men who have the tip of the nose firm are the most unwearied in their researches. I shall transcribe no further. The physiognomonical remarks, and the similarities to beasts which he has produced, are generally unfounded in experience.

RESEMBLANCES BETWEEN THE COUNTENANCES OF MEN AND BEASTS.

After Aristotle, Porta has most observed the resemblances between the countenances of men and beasts, and has extended this inquiry the furthest. He, as far as I know, was the first who rendered this similarity apparent, by placing the countenances of men and beasts beside each other. Nothing can be more true than this fact; and, while we continue to follow nature, and do not endeavour to make such similarities greater

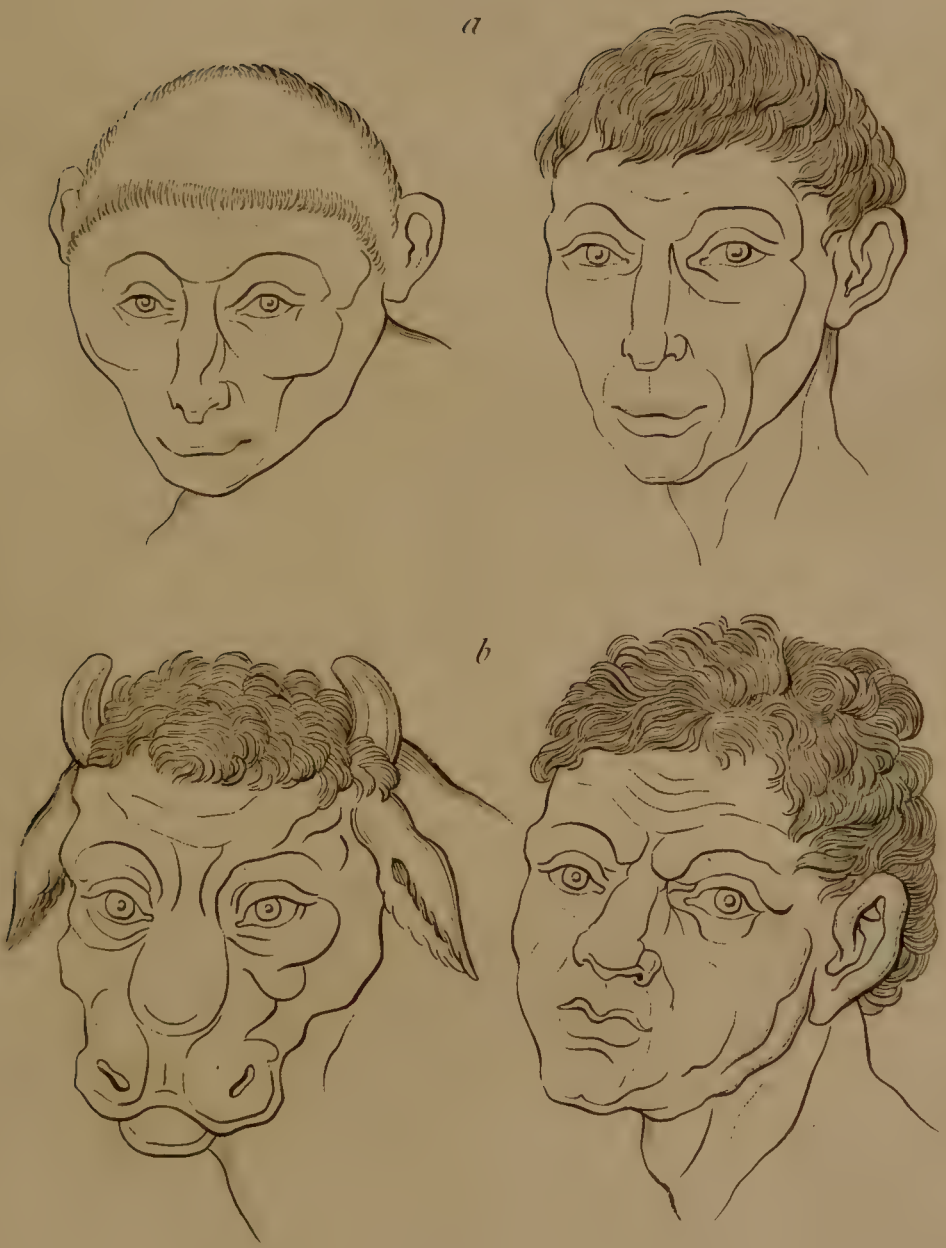
than they are, it is a subject that cannot be too accurately examined. But, in this respect, the fanciful Porta appears to me to have been often misled, and to have found resemblances which the eye of truth never could discover. I could find no resemblance between the hound and Plato, at least from which cool reason could draw any conclusions. It is singular enough that he has also compared the heads of men and birds. He might more effectually have examined the excessive dissimilarity than the very small, and almost imperceptible, resemblance which can exist. He speaks little concerning the horse, elephant, and monkey, though it is certain that these animals have most resemblance to man.

ADDITIONS.

PLATE XXIX.

a Report makes the monkey most resemble man; and, certainly, there is a kind of men who greatly resemble this animal, particularly about the eyes.—The two countenances here given are some of the most accurate compared by Porta; and, if a man were really found so like a monkey, we might then, without all fear, ascribe to the man much of the character of the monkey; a great want of faculties, feeling, and mind. But let us be careful not to believe too great an approach of character, from the similarity here produced, which certainly is not founded in nature. The nature of man will ever possess unattainable advantages over that of brutes. If we compare, for example, the outline of the skull to the ears, how essentially different are the modes of arching! How dissimilar are the cheeks and the chin!

b It cannot be doubted but that the human head, here annexed, has something of the ox; though it appears to me rather to partake of the ox and lion, than the ox singly. The wrinkling of the forehead has something of the ox, but the nose has more of the lion; and the middle line of the mouth is essentially different, not only from the ox, but from all kinds of beasts. The nostrils of the human countenance are also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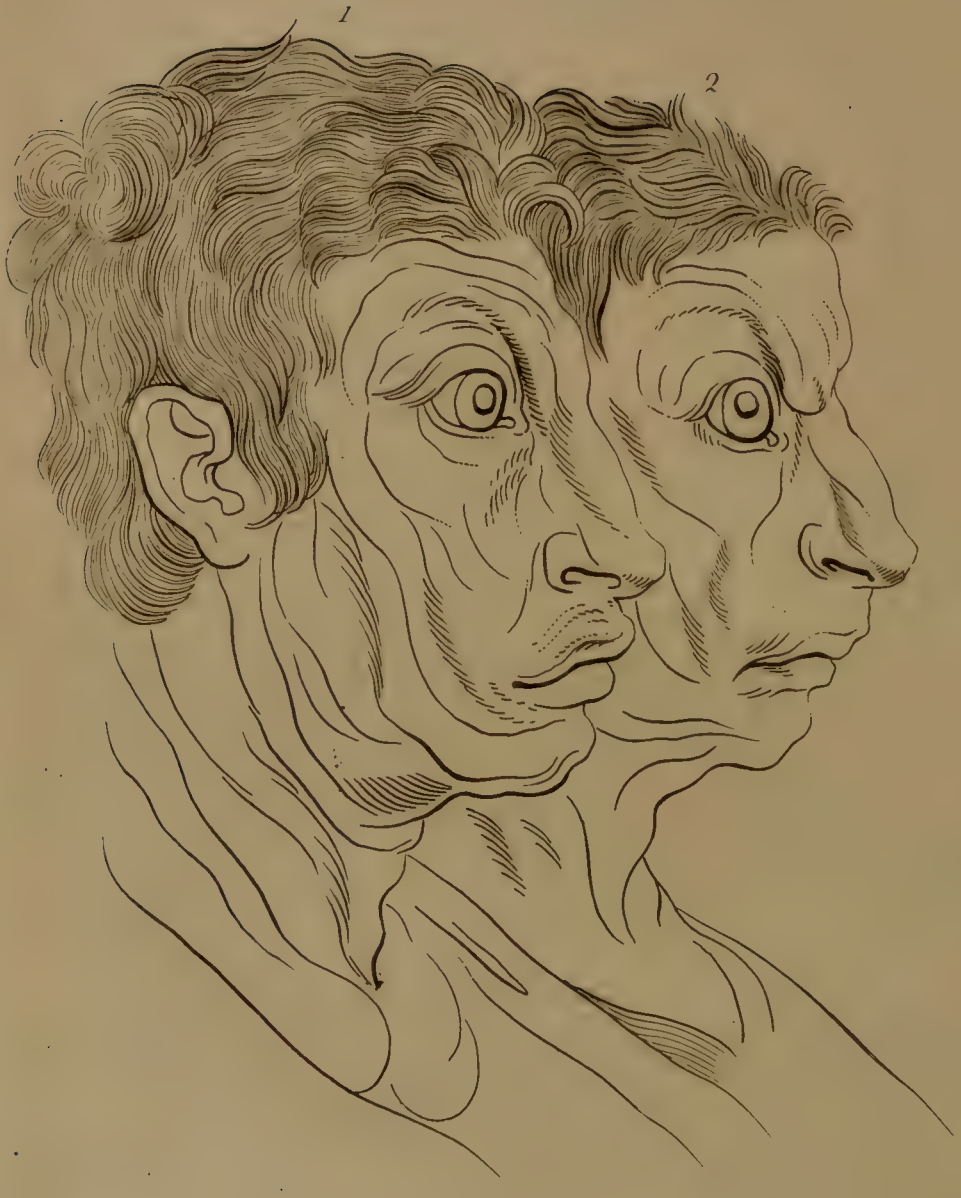
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completely human, and have nothing characteristic of, or peculiar to, beast. I shall say nothing further concerning the chin, which is the peculiar excellence and honour of humanity. We must ever rejoice at the remembrance of our species, when we contemplate the unattainable advantages which the Author of our nature has imparted to humanity.

PLATE XXX.

Among a thousand million of men, where might two be found so resembling the brute animal? And, even if they could, how immensely superior would they still be to the ox, deprived as the latter is of forehead, nose, chin, and back of the head! The mouth in the first profile is too human for the exaggerated ox eye. In other respects, the countenance has brutal rudeness, stupid strength, immoveable obstinacy, with an incapacity for improvement, affection, or sensibility.

ON THE SKULLS OF BEASTS.

A GENERAL difference between man and beast is particularly conspicuous in the structure of the bones.

The head of man is placed erect on the spinal bone; his whole form is as the foundation pillar for that arch in which heaven should be reflected, supporting that skull by which, like the firmament, it is encircled. This cavity for the brain constitutes the greatest part of the head. All our sensations, as I may say, ascend and descend above the jaw-bones, and collect themselves upon the lips. How does the eye, that most eloquent of organs, stand in need, if not of words, at least, of the friendly co-operation, or angry constraint of the cheeks, and all the intervening shades, to express, or rather to stammer, the strong internal sensations of man!

How directly the reverse of this is the formation of beasts! The head is only attached to the spine. The brain, the extremity of the spinal marrow, has no greater extent than is necessary for animal life, and the conducting of a creature wholly sensual, and formed but for temporary existence. For although we cannot deny that beasts have the faculty of memory, and

act from reflection, yet the former, as I may say, is the effect of primary sensation, and the latter originates in the constraint of the moment, and the preponderance of this or that object.

In the difference of the skull, which defines the character of animals, we may perceive, in the most convincing manner, how the bones determine the form, and denote the properties of the creature. The moveable parts are formed after, or to speak properly, with them; and can act only so far as the solid parts permit.

ADDITIONS.

PLATE XXXI.

The tameness of granivorous animals and beasts of burden is shown by the long, the pairing, and the inbent lines. For example, 1, the horse; 3, the ass; 5, the deer; 6, the hog.

The whole form of these heads speak calm, harmless enjoyment. The inbent lines, from the eye-bones to the nostrils, in 1 and 3, indicate patient suffering.

6. The slightly inbent, and as suddenly straight lines, denote obstinacy. We may remark in all a heavy, immoderately extended under jaw; and perceive how strong a desire of mastication is there seated.

4. The skull of the ox expresses patience, resistance, difficulty of being moved, a great desire of feeding.

Superior to all, is distinguished, 2, the elephant, by an increase of skull, alike in the back part, and the forehead. How true, how natural, an expression of wisdom, power and delicacy!

PLATE XXXII.

The form of ravenous animals is alike significant.

3. The dog, indeed, has something common, not very striking, but the retreating of the skull from the eye-bones speaks, as I may say, determinate powers of sense. The throat is rather that of tranquil, than cruel or ravenous appetite; though it participates of both. I imagine I discover, particu-

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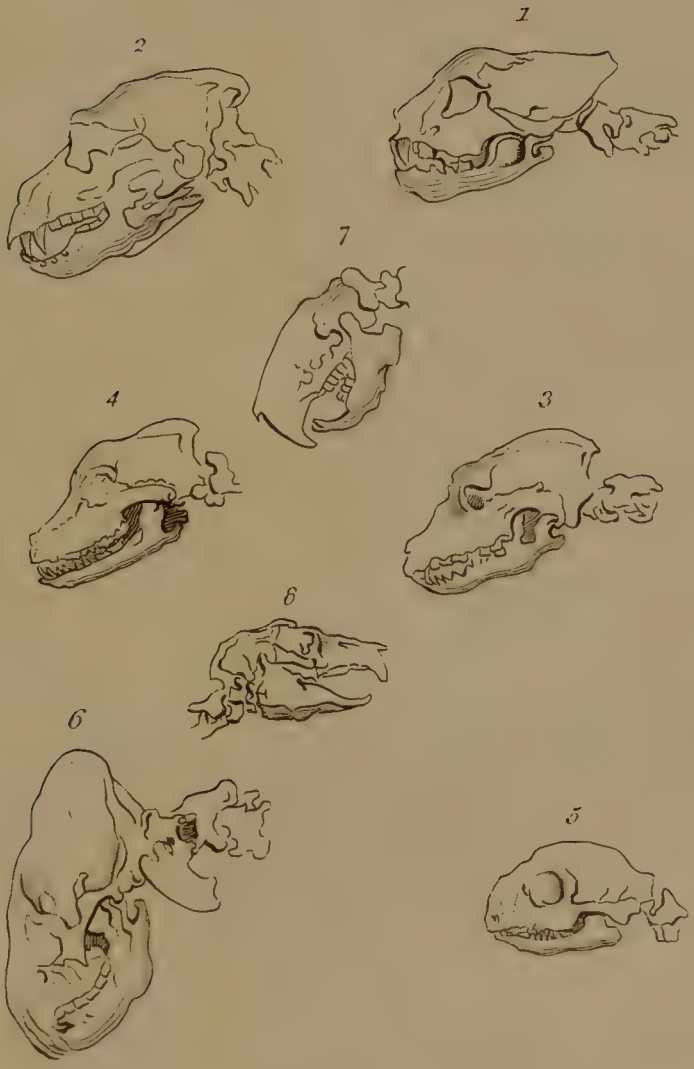
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larly in the eye-bone, and its relative proportion to the nose, a degree of fidelity and sincerity.

4. Though the difference between the wolf and dog is small, still it is remarkable. The concavity at the top of the skull, the convexity above the eye-bones, the straight lines from thence to the nose, denote more hasty motion. The under jaw has likewise the stamp of malignity.

2. Add to this, in the bear, more breadth, firmness, and resistance.

1. I could wish the lion were better drawn; but, in Buffon, from whom the engraving is copied, this fine skull is very indeterminate. Yet how remarkable is the lengthened, obtuse back of the head!—This is not an ignoble arching. How rapid, how energetic is the descent of the bone of the nose! How compact, strong, calm, and powerful is the fore part of the head! Had we specimens, a comparison between the head of the lion and that of the tiger would be well worth our labour. How small, yet how essential are the varieties!

5. A word only concerning the cat.—Watchful, rapacious.

7. The porcupine somewhat resembles the beaver, in the upper part of the outline, but is very different in the teeth.

6. The hyena is very distinct from all animals, particularly in the back of the head. The protuberance behind denotes excess of inflexible obstinacy, implacability.

Whoever contemplates the middle line of the mouth, of the living hyena, will there discover the character, the very index, of the most inexorable malignity.

ON THE DIFFERENCE OF THE CHARACTERS OF ANIMALS.

1. As the characters of animals are distinct, so are their forms, bones, and outlines.

From the smallest winged insect to the eagle that soars and gazes at the sun, from the weakest worm, impotently crawling beneath our feet, to the elephant, or the majestic lion, the gradations of physiognomonical expression cannot be mistaken. It would be more than ridiculous to expect from the worm,

the outterfly, and the lamb, the power of the rattle-snake, the eagle, and the lion. Were the lion and lamb, for the first time, placed before us, had we never known such animals, never heard their names, still we could not resist the impression of the courage and strength of the one, or of the weakness and sufferance of the other.

2. Which are, in general, the weakest animals, and the most remote from humanity; the most incapable of human ideas and sensations?—Beyond all doubt those which in their form least resemble man. To prove this, let us, in imagination, consider the various degrees of animal life, from the smallest animalcula to the ape, lion, and elephant: and, the more to simplify, and give facility to such comparison, let us only compare head to head; as for example, the lobster to the elephant, the elephant to the man.

3. And here just suffer me to observe how worthy would such a work be of the united abilities of a Buffon, a Kamper, and a Euler, could they be found united, that the forms of heads might be enumerated and described philosophically and mathematically; that it might be demonstrated that universal brutality, in all its various kinds, is circumscribed by a determinate line; and that, among the innumerable lines of brutality, there is not one which is not internally, and essentially different from the line of humanity, which is peculiar and unique.

THOUGHTS OF A FRIEND ON BRUTAL AND HUMAN PHYSIOGNOMY.

"Each brute animal has some principal quality by which it is distinguished from all others.—As the make of each is distinct from all others, so, likewise, is the character. This principal character is denoted by a peculiar, and visible form. Each species of beast has, certainly, a peculiar character, as it has a peculiar form.

"May we not hence, by analogy, infer that predominant qualities of the mind are as certainly expressed by predominant forms of the body, as that the peculiar qualities of a species are expressed in the general form of that species?—The prin-

cipal character of the species, in animals, remains such as it was given by nature; it neither can be obscured by accessory qualities, nor concealed by art.—The essential of the character can as little be changed as the peculiarity of the form.

"May we not, therefore, with the highest certainty, affirm such a form is only expressive of such a character?

"We have now to inquire if this be applicable to man, and whether the form which denotes individual character in a beast is significant of similar character in man:—granting that, in man, it may continually be more delicate, hidden, and complicated.

"If, on examination, this question be definitely answered in the affirmative, how much is thereby gained!

"But it is conspicuously evident that, in man, the mind is not one character, or quality; but a world of qualities, interwoven with, and obscuring each other.

"If each quality be expressed by its peculiar form, then must variety of qualities be attended with variety of forms; and these forms, combining and harmonizing together, must become more difficult to select and decipher.

"A quality also may have only a moiety and not the full power of existence, consequently, a proportionate degree of form, which must have a proportionate degree of expression, and of difficulty to decipher. Thus, for example, a man may have four whole, and two half qualities; and the body, or the visible exterior on which such qualities are expressed, must, likewise, have four whole, and two half forms, for the expression, or containing of these qualities. How much must this increase the difficulty of reading man! And how seldom has he whole, how frequently half qualities!

"May not souls also differ with each other merely according to their relative connexion with bodies?" (Let each person decide for himself concerning this.) "May not souls also have a determinate capacity, proportionate to the form and organization of the body?" (Water which takes the form of the vessel.) "Hence, each object may make a different impression on each individual; hence, one may bear greater burdens and more misfortunes than another.

"May not the body be considered as a vessel with various compartments, cavities, pipes, into which the soul is poured, and in consequence of which motion and sensation begin to act? And thus, may not the form of the body define the capacity of the mind?"

Thus far, my unknown friend.—Figurative language is dangerous, when discoursing on the soul; yet, how can we discourse on it otherwise?—I pronounce no judgment, but rely on sensation and experience, not on words and metaphors. What is is, be your language what it will. Whether effects all act from the external to the internal, or the reverse, I know not, cannot, need not know.—Experience convinces us, that, both in man and beast, power and form are in an unchangeable harmonized proportion; but whether the form be determined by the power, or the power by the form, is a question wholly insignificant to the physiognomist.

OBSERVATIONS ON SOME ANIMALS.

Few beasts have so much forehead, above the eyes, as the dog; but as much as he appears to gain in the forehead he loses in the excess of brutal nose, which has every token of acute scent. Man, too, in the act of smelling, elevates the nostrils. The dog is also defective in the distance of the mouth from the nose, and in the meanness, or rather the nullity of chin.

Whether the hanging ears of a dog are characteristic of slavish subjection, as Buffon has affirmed, who has written much more reasonably on brute than on human physiognomy, I cannot determine.

The camel and the dromedary are a mixture of the horse, sheep, and ass, without what is noble in the first. They also appear to have something of the monkey, at least, in the nose. Not made to suffer the bit in the mouth, the power of jaw is wanting. The determining marks concerning the bit, are found between the eyes and the nose. No traces of courage or daring are found in these parts. The threatening snort of

the ox and horse is not perceptible in these ape-like nostrils. None of the powers of plunder and prey, in the feeble upper and under jaw. Nothing but burden-bearing patience in the eyes.

The bear expresses wild cruelty, the menacing power of rending; abhorring man, the friend of ancient, savage nature.

The unau, ai, or sloth, is the most indolent, helpless, wretched creature, and of the most imperfect formation. How extraordinary is the feebleness of the outline of the head, body, and feet! No sole of the feet, no toes small or great, which move independently, having but two or three long, inbent claws, which can only move together. Its sluggishness, stupidity, and self-neglect, are indescribable. How might physiognomy be more true to the expression of nature? How might it be more obtuse, sluggish, helpless?

Who does not read ferocity in the wild boar; a want of all that is noble; greediness, stupidity, blunt feeling, gross appetite; and, in the badger, ignoble, faithless, malignant, savage gluttony?

The profile of the lion is remarkable, especially the outline of the forehead and nose. How does this outline retreat, almost in a right angle, from the nose to the under jaw!

A man whose profile of forehead and nose should resemble that of the lion, would, certainly, be no common man. But I have never yet seen any person in whom this resemblance was exact.

I own the nose of the lion is much less prominent than that of man, but much more than that of any other quadruped.

Royal, brutal strength, and arrogant usurpation are evident, partly in the arching of the nose, partly in its breadth and parallel lines, and especially in the almost right angle which the outline of the eyelid forms with the side of the nose.

What blood-thirsty cruelty, what insidious craft in the eye and snout of the tiger! Can the laugh of Satan himself, at a falling saint, be more fiendlike than the head of the triumphant tiger?

Cats are tigers in miniature, with the advantage of domestic education. Little better in character, inferior in power.

Unmerciful to birds and mice as the tiger to the lamb. They delight in prolonging torture before they devour; and, in this, they exceed the tiger.

ADDITIONS.

PLATE XXXIII.

Each of the following additions, each species of animal, demonstrates, confirms, the proposition, that all nature is truth and revelation.

Were I silent, the plate annexed would, itself, speak eloquently.

I particularly request that, in examining the countenances of beasts, peculiar attention may be paid to the proportion and arching of the forehead, to the position and distance of the eye, and still more to the line of the mouth.

1. How distant is the sheep from the human figure! How inactive, how patiently stupid! The head, rounded at the top, is incapable of every thing that can be called acuteness, or penetration. There is as little wildness and cruelty in the line of the mouth as in the form and position of the teeth.

2. The tiger, especially when seen in profile, approaches much nearer to the human form. Still the difference is astonishing. How much more does the most oblique, most bent profile, of the human form, approach the perpendicular, than does the profile of the tiger! The fiery, sharp-angled eyes, the broad flat nose, the uninterrupted connexion of the nose, or rather what is analogous to the nose, with the mouth, and, especially, the line of the mouth, all betoken the fearfully brutal and the cruel.

3. The characteristic lines ⌣ ⌣ of grinding, ravenous brutality are visible, though not strong, in the fox. The acute angle formed by the eye, and sharp snout, is particularly to be remarked.

4. In the ass, impotent stupidity, helplessness, indocility. How much more stupid and mean than 3

5. What mistrustful timidity, listening attention, agility, in

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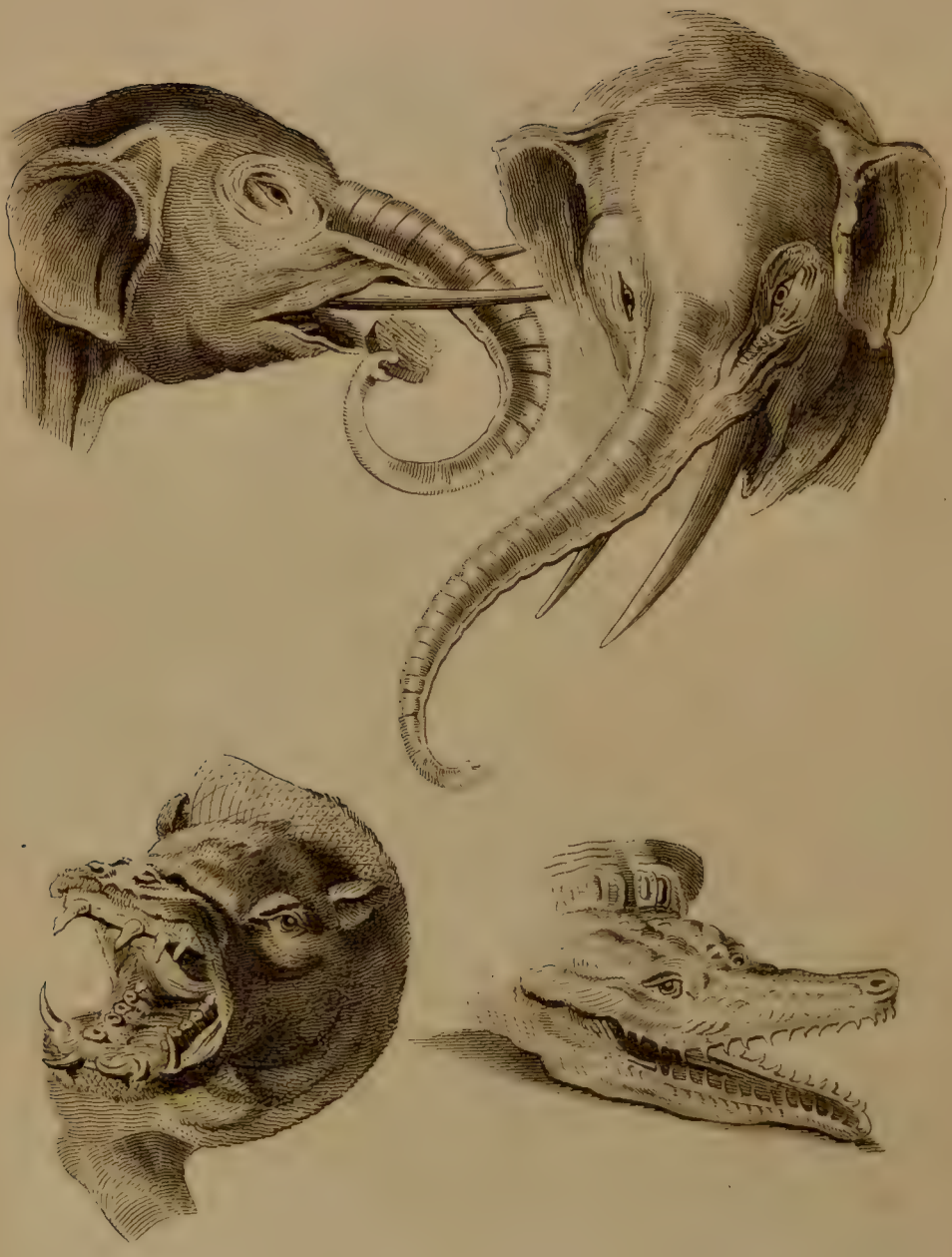

the roe! How defenceless, how immensely dissimilar to the tiger, and how different is the line of this mouth to that above! How much more stupid and feeble!

6. Mean, ignoble, from the ear to the tip of the nose; excess of obscene sensuality in the basis of the snout; falsehood in the eyes; malignity in the mouth.

PLATE XXXIV.

LIONS.

What majesty in the countenance of the lion! What power! How far from mean, insidious cunning, ensnaring ferocity!—It is ferocity of a different kind, of conscious strength and superiority. In the region above the eyes appear consideration and discretion.

2. How much more weak, insidious, and cruel, is the lioness! It may be remarked that the kingly pre-eminence of the monarch of the woods is particularly shown in his having the most countenance.

PLATE XXXV.

ELEPHANT, CROCODILE, AND HIPPOPOTAMUS.

The more violent qualities of the elephant are discoverable in the number and size of his bones; his intelligence in the roundness of their form, and his docility in the massiness of his muscles; his art and discretion in the flexibility of his trunk; his retentive memory in the size and arching of his forehead, which approaches nearer to the outline of the human forehead than that of any other beast.—Yet how essentially different is it from the human forehead, in the position of the eye and mouth, since the latter generally makes nearly a right angle with the axis of the eye and the middle line of the mouth!

Let us further remark the narrow pointing of the eye, which has so much of the character of craft, in opposition to the eye of the fish; also the proportion of the mouth, and the breadth of its profile, when closed, and then determine, as accurately as may be, the angle which it will form with the corner of the

eye, as in 2.* How different to this the equally progressive hard breadth of the forehead and nose, or rather of the nostril and mouth, of the river horse Behemoth! How stupidly savage and inexorable! How irregular are the position and figure of the teeth! How peculiar the character of Satanic, but foolish, self-destructive malignity!

The crocodile proves how very physiognomonical teeth are. This, like other creatures, but more visibly and infallibly than others, in all its parts, outlines, and points, has physiognomy that cannot be mistaken. Thus debased, thus despicable, thus knotty, obstinate, and wicked, thus sunken below the noble horse, terrific, and void of all love and affection, is this fiend incarnate.

THE HORSE.

"Hast thou given the horse strength? Hast thou clothed his neck with thunder?

"Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible.

"He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men.

"He mocketh at fear, and is not affrighted; neither turneth he back from the sword.

"The quiver rattleth against him, the glittering spear and the shield.

"He swalloweth the ground with fierceness and rage; neither believeth he that it is the sound of the trumpet.

"He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting."—Job xxxix. 19—25.

I am but little acquainted with horses, yet it seems to me indubitable that there is as great a difference in the physiognomy of horses as in that of men; and the horse deserves to be particularly considered by the physiognomist, because it is one of the animals whose physiognomy, at least in profile, is

* There are no numbers in the original plate, though from this passage some seem to have been intended. T.

so much more prominent, sharp, and characteristic, than that of most other beasts.

"The horse, of all animals, is that which, to largeness of size, unites most proportion and elegance in the parts of his body; for, comparing him to those which are immediately above or below him, we shall perceive that the ass is ill made, the head of the lion is too large, the legs of the ox too small, the camel is deformed, and the rhinoceros and elephant too unwieldy."

There is scarcely any beast has so various, so generally marking, so speaking a countenance, as a beautiful horse.

"In a well-made horse, the upper part of the neck from which the mane flows, ought to rise, at first, in a right line; and, as it approaches the head, to form a curve somewhat similar to the neck of the swan. The lower part of the neck ought to be rectilinear, in its direction from the chest to the nether jaw, but a little inclined forward; for, were it perpendicular, the shape of the neck would be defective. The upper part of the neck should be thin, and not fleshy; nor the mane, which ought to be tolerably full, and the hair long and straight. A fine neck ought to be long, and elevated; yet proportionate to the size of the horse. If too long and small, the horse would strike the rider with his head; if too short and fleshy, he would bear heavy on the hand. The head is advantageously placed when the forehead is perpendicular to the horizon. The head ought to be bony, and small, not too long; the ears near each other, small, erect, firm, straight, free, and situated on the top of the head. The forehead should be narrow and somewhat convex, the hollows filled up, the eyelids thin, the eyes clear, penetrating, full of ardour, tolerably large, as I may say, and projecting from the head. The pupil large, the under jaw bony, and rather thick; the nose somewhat arched, the nostrils open, and well slit, the partition thin, the lips fine, the mouth tolerably large, the withers high and sharp."

I shall be pardoned this quotation from the *Encyclopedie*, and for inserting thus much of the description of a beautiful horse, in *a physiognomonical essay intended to promote the knowledge and the love of man*. You laugh.—Having laughed with you, permit me, afterwards, to ask, does not this descrip-

tion prove the reality of that science, which, in another part of the same work, has been exploded among those that are held to be chimerical? But must not a horse, thus formed, be more excellent, and of a more noble character, than a dull and common hack?

Not only beautiful, but, I repeat, more noble, proud, spirited, firm, faithful, and sure.

And shall he who thus has formed the horse—whose understanding is so deficient compared to that of man—shall he who hath thus transfused beauty and nobility, strength and truth, through all his limbs, so have formed man that his internal and external shall be incongruous?

Shall he who can find the countenance of a horse significant, and that it is significant no sophist can doubt the moment a horse appears; shall he, possibly, suppose the countenance of man to be insignificant? "I will acknowledge," says the magisterial critic, "that horses may be judged from appearances, but not the creature of reason, man. The horse is a horse, the man is a man."

The more accurately we observe horses, the more shall we be convinced that a separate treatise of physiognomy might be written on them.

I have somewhere heard a general remark, that horses are divided into three classes; the swan-necked, stag-necked, and hog-necked. Each of these classes has its peculiar countenance and character, and from the blending of which, various others originate.

The heads of the swan-necked are commonly even, the forehead small, and almost flat; the nose extends, arching, from the eyes to the mouth; the nostrils are wide and open; the mouth small; the ears little, pointed, and projecting; the eyes large, and round; the jaw below, small; above, something broader; the whole body well proportioned; and the horse beautiful. This kind is cheerful, tractable, and high-spirited. They are very sensible of pain, which (when dressing) they sometimes express by the voice. Flattery greatly excites their joy, and they will express their pride of heart, by parading and prancing.—I dare venture to wager that a man with a

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swan-neck, or, what is much more determinate, with a smooth, projecting profile, and flaxen hair, would have similar sensibility and pride.

The stag-necked has something, in the make of his body, much resembling the stag itself. The neck is small, long, and scarcely bowed in the middle. He carries his head high. I have seen none of these. They are racers and hunters, being particularly adapted for swiftness by the make of the body.

The hog-necked—the neck above and below is alike broad; the head hanging downwards; the middle of the nose is concave, in profile; the ears are long, thick, and hanging; the eyes small, and ugly; the nostrils small; the mouth large; the whole body round; and the coat long, and rough. These horses are intractable, slow, and vicious; will run the rider against a wall, stone, or tree. When held in, they rear, and endeavour to throw the rider. Blows or coaxing are frequently alike ineffectual, they continue obstinate and restiff. —I leave the reader to apply these remarks to the human countenance.

PLATE XXXVI.

SIX HEADS OF HORSES.

Which are not sufficiently tranquil, nor enough in profile, to be serviceable as they might have been to the observer; yet that they are none of them wholly noble or ignoble is easily perceptible. 1 and 2, the most moderate; 1, partakes of the hog-necked. 3, the cunningest. 4, obstinate, deceitful, savage. 5, noble, and timid. 6, the noblest.

If we examine all possible heads of horses, we shall find, that all cheerful, high-spirited, capricious, courageous horses, have the nose-bone of the profile convex; and that most of the vicious, restive, and idle, have the same bone flat, or concave. In the eyes, mouth, and, especially, in the nostrils, and jaw-bones, are remarkable varieties, concerning which I shall say nothing. It is sufficient if it shall be manifest to the reader, from all observations he shall make on nature, that dissimilar

qualities, in the same species of animal, have very different expressions; and that the creative power, so manifest in the formation of the horse, must also have formed the most beautiful and perfect of all creatures with, at least, equal wisdom and truth.

I shall add some remarks on the horse communicated by a friend.

"The grey* is the tenderest of horses; and we may here add that people with light hair, if not effeminate, are yet, it is well known, of tender formation and constitution. The chesnut and iron grey, the black and bay, are hardy; the sorrel are the most hardy, and yet the most subject to disease.

"The sorrel, whether well or ill-formed, is treacherous.

"All treacherous horses lay their ears in the neck.

"They stare, and stop, and lay down their ears alternately."

The following passage, on the same subject, is cited from another writer.

"When a horse has broad, long, widely-separated, hanging ears, we are well assured, he is bad and sluggish. If he lays down his ears alternately, he is fearful, and apt to start. Thin, pointed, and projecting ears, on the contrary, denote a horse of a good disposition.

"We never find that the thick, hog-necked horse is sufficiently tractable for the riding-house; or that he is of a strong nature when the tail shakes, like the tail of a dog. We may be certain, that a horse with large cheerful eyes, and a fine shining coat, if we have no other tokens, is of a good constitution and understanding.

"These remarks are equally applicable to oxen and sheep, and probably to all other animals. The white ox is not so long serviceable, for draught or labour, as the black or red; he is more weak and sickly than these. A sheep with short legs, strong neck, broad back, and cheerful eye, is a good breeder, and remains peaceably with the flock.—And I am of opinion, if we may judge of the internal by the external of beasts, we can do the same by men."

* Perhaps the dun, or cream-colour.—T.

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PLATE XXXVII.

BIRDS.

Nature, ever steadfast to truth, thus manifests herself in the form of birds. These, whether compared to each other or to other creatures, have their distinct characters.

The structure of birds, throughout, is lighter than that of quadrupeds; their necks are more pliant, their heads smaller, their mouths more pointed, and their garb more bright and shining.

A few examples will be given to prove this well-known fact.

It is evident that the birds' heads annexed, are physiognomonically, and characteristically, distinct.

Their distinction of character, or gradation of passive and active power, is expressed by the following physiognomonical varieties.

a By the form of the skull. The more flat the skull, the more weak, flexible, tender, and sensible is the character of the animal. This flatness contains less, and resists less.

b By the length, breadth, and arching, or obliquity, of their beaks. And here again we find, where there is arching, there is a greater extent of docility and capacity.

c By the eyes, which appear to have an exact correspondence with the arching of the beak.

d Particularly, by the middle line, I cannot say of the mouth, but of what is analogous to the mouth, the beak; the obliquity of which is ever in a remarkable proportion with the outline of the profile of the head.

e And, likewise, by the angle which this line forms with the eye. How extremely obtuse is this angle, in 1, 2, 4, of Plate XXXVII! How rectangular, if not acute, is it in the eagle, 6! In this, also, the royal bird more resembles the monarch of the earth, notwithstanding their otherwise infinite difference, than all the rest of the feathered species; while the weakest of birds approaches, in this, as well as in other respects, to the rank of fish.

Who can behold this firm-built bird, hovering in the air, this

powerful lord of so many creatures, without perceiving the seal, the native star of royalty in his piercing round eye, the form of his head, his strong wings, his talons of brass; and, in his whole form, his victorious strength, his contemptuous arrogance, his fearful cruelty, and his ravenous propensity? Consider the eyes of all living creatures, from the eagle to the mole; where else can be found that lightning glance which defies the rays of the sun? Where that capacity for the reception of light?—Where!—How truly, how emphatically, to all who will hear and understand, is the majesty of his kingly character visible; not alone in his burning eye, but in the outline of what is analogous to the eye-bone, and in the skin of his head, where anger and courage are seated! But throughout his whole form, where are they not?

What a gradation from him to the English cock, with the arrogant, proud look of impotent jealousy, and from the latter to the feeble, lustful sparrow, 7.

How much might yet be added of the characteristics of birds! But all this we cannot add, for it must be remembered we do but write fragments.

Yet a word more.

Compare the vulture with the eagle, and who does not observe in his lengthened neck and beak, and in his more extended form, less power and nobility than in the eagle?

In the head of the owl, the ignoble greedy prey.

In the cassowary, 8, what physiognomonical character, what rudeness, what effeminate rage, without sense or feeling!

In the dove, mild, humble timidity.

And in the swan, more nobility than in the goose, with less power than in the eagle, and tenderness than in the dove; more pliability than in the ostrich; and in the wild duck, a more savage animal than in the swan, without the eagle's force.

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PLATE XXXVIII.

FISH.

As is the power of perception, so is the expression. How different are these profiles from that of man! How much the reverse of human perpendicularity! How little is there of countenance, when compared to the lion! How visible is the want of mind, reflection, and cunning!

What little or no analogy to forehead! What an impossibility of covering, of half, or entirely closing the eyes! The eye itself is merely circular, and prominent; has nothing of the lengthened form of the eye of the fox, or elephant.

A monster, 2. How infinitely distant from all that can be called graceful, lovely, or agreeable! The arched mouth, with the pointed teeth, how senseless, intractable, and void of passion or feeling; devouring without pleasure or satisfaction! How inexpressibly stupid is the mouth of 3, especially in its relative proportion to the eye!

PLATE XXXIX.

INSECTS.

How inexpressibly various are the characteristics impressed by the eternal Creator on all living beings!

How has he stamped on each its legible and peculiar properties? How especially visible is this in the lowest classes of animal life! The world of insects is a world of itself. The distance between this and the world of men I own is great; yet, were it sufficiently known, how useful would it be to human physiognomy! What certain proofs of the physiognomy of men must be obtained from insect physiognomy!

Through all their forms and gradations, how visible are their powers of destruction, of suffering and resisting; of sensibility and insensibility! Are not all the compact hard-winged insects physiognomonically and characteristically more capable and retentive than various light and tender species of the butterfly? Is not the softest flesh the weakest, the most suffer

ing, the easiest to destroy? Are not the insects of least brain the beings most removed from man, who has the most brain?

Is it not perceptible in each species whether it be warlike, defensive, enduring, weak, enjoying, destructive, easy to be crushed, or crushing? How distinct in the external character are their degrees of strength, of defence, of stinging, or of appetite!

The agility and swiftness of the great dragon fly, 1, are shown in the structure of its wings. Perpetually on flight, in search of small flies.—How sluggish, on the contrary, is the crawling caterpillar, 2! How carefully does he set his feet as he ascends a leaf! How yielding his substance, incapable of resistance!—How peaceable, harmless, and indolent is the moth, 8!—How full of motion, bravery, and hardiness, is the industrious ant! How loath to remove, on the contrary, is the harnessed lady bird!

SERPENTS.

If any being, throughout nature, can be discovered void of physiognomy, or a countenance which does not express its character, then will I allow that physiognomy, when applied to man, is a false science.

What has less yet more of physiognomy than the serpent? May we not perceive, in the heads before us, decisive tokens of cunning and treachery?

Certainly not a trace of understanding, or deliberate plan.—No memory, no comprehension, but the most unbounded craft and falsehood.—How are these reprobate qualities distinguishable in their form!

The very play of their colours, and wonderful meandering of their spots, appear to announce and to warn us of their deceit.

Among these four heads, which can gain affection, or inspire confidence? Let us but, in imagination, suppose any such human countenance, and how should we shrink and shudder!

I grant, indeed, that the most crafty men have eyes sunken in the head, whereas the eye in the serpent is prominent, but this is the sign of malignant craft. 9, only, has the aspect of cunning.

The cut of the mouth, deprived of lips, is gently circular, and deep in the head beyond the eye.—I shall make no comment on this, it speaks for itself.

All men possessed of real power are upright and honest; craft is but the substitute of power.—I do not, here, speak of the power contained in the folds of the serpent; they all want the power to act, immediately, without the aid of cunning. They are formed to "bruise the heel, and to have the head bruised."

The judgment which God has pronounced against them is written on their flat, impotent forehead, mouth, and eye.

A WORD ON MONKEYS.

Of all animals the monkey is known to have most the appearance of the human form. I cautiously repeat the appearance, for, I believe, the bones of the elephant, and also the bones of the heads of some horses, notwithstanding their great apparent dissimilarity, have more of the human form than the bones of the greater part of monkeys: but this applies properly to the bone of the nose in the horse.

Inconceivable is the distance between the nature of the man and the monkey.

Once more, oh man! rejoice in thy manhood. Inimitable as thou art, rejoice in thy inimitability. Seek not greatness by assuming the baseness of the brute, or humility in the degradation of thy nature.

The skull of certain monkeys, as we shall soon see, is most like the skull of man; there is, also, a similarity in the mode in which objects are impressed upon their mind.

Of the monkey species, the most resembling men are the orang outang, and the pithecus, or pigmy. The other kinds depart much more from the form of the human body.

The orang outang imitates all the actions of man, but without ever attaining to the performance.

Those who wish to degrade man to beast, caricature him to the rank of the orang outang; and, in idea, raise the orang outang to the rank of man.

But exact observation, and comparison of the skulls, only, although there is much similitude between them, will make the great difference conspicuous; and render the eternal unattainableness of the monkey to man more than probable.

It is said of man, in a state of nature—but where is that state? There, where natural religion is found without revelation. And does not the universal worth of man prove that this is no where? The non-existence of natural religion is manifest from the necessity of divine instruction.—It is said of man, in a state of nature, "That his hair would stand erect, or be woolly; would spread over his countenance, and that his forehead would be wholly covered with long hair; that he would lose the majesty of his appearance; his eye would be covered, would appear sunken deeper, or more round, as in beasts; that the lips would be thick and projecting, the nose flat, the aspect stupid, or ferocious; the ears, limbs, and body, shaggy; the skin hard, like to black or brown leather; the nails long, thick, and hooked; the soles of the feet callous; therefore how difficult would be the distinction between man and beast!"

Not so difficult. I cannot compare, but those who can, ought, at least, skull with skull.

What monkey has the forehead of man, when the hair is combed back?—The hair of the monkey cannot be combed back.

Where the height and breadth; where the arching of the human forehead, as in man?

Where, especially, the marking of the eyebrows, in the motion of which Le Brun has found the expression of all the passions, and in which, alone, so much more is still to be found?

Where the free and prominent nose, where any similar descent to the mouth?

Where the lips of man; their shape, motion, and colour?

Where the cheeks, where the projecting chin, where the neck?—Where humanity?

A new-born child, of the most savage nation, has all the characteristics of man. Let it be compared to a new-born orang outang, and, in the first, will certainly be discovered a

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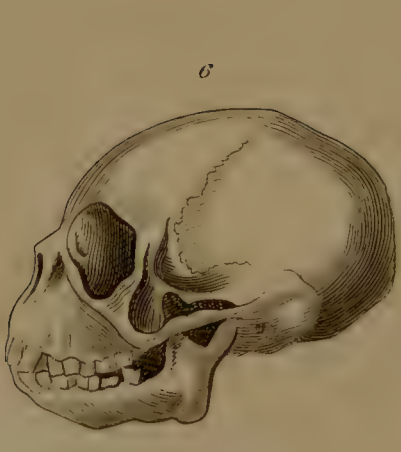
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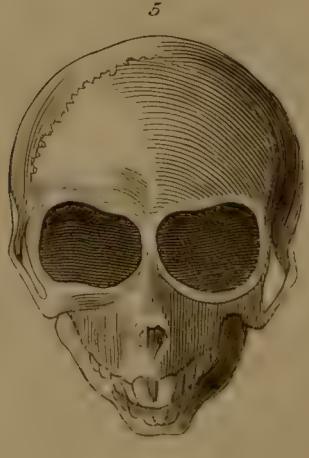
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much greater possibility of becoming an angel, than, in the second, of becoming a man.

ADDITIONS.

PLATE XL.

The most like man among the heads we have produced, is 4, orang outang, or jocko, the small man of the woods: and how unlike are these, the most like!

Brutal inferiority to man is especially to be sought—

a * In the shortness of the forehead, which is far from having the beautiful proportions of the human; and, accurately speaking, is no forehead. A flat forehead is as great a solecism as it would be to say a horizontal perpendicular.

b In the want of, or in the concealing of, the white of the eye;

c In the proximity of the eyes, at least of the eye-holes in the skull;

d In the nose, small above, flat below, and not prominent; which, accurately considered, and compared with the noses of other beasts, is as brutal, and unlike man, as nose can be;

e In the contracted height of the ears, which, on the human head, are generally parallel with the eyebrows and nose;

f In the descent from the nose to the mouth, which is nearly as long as the chin, or the part which corresponds to the chin; whereas, in man, it has, usually, only half the length of the chin; more especially when we consider that this disproportionate space is, in reality, only apparent; for the space which separates the nose and mouth is a highly brutal cleft, which is but a continuation of the nose, or what is analogous to the nose, and extends itself to the mouth. This is an extremely significant trait to a physiognomical eye, and denotes the meanest of meanness; as it is especially expressed in the profile, and half profile, of 1 and 3, and also in 2;

g In the simply arched form of the lips;

* The letters *a*, *b*, *c*, &c. which are found in the German, are only signs corresponding to 1, 2, 3, &c.—T.

h In the make of the head, which, included between three right lines, approaches a triangle;

Not to mention the hair and the neck.

It is said of this animal that his manners are melancholy, his gait grave, his motions measured, as it were; his natural temper mild, and very different from that of other monkeys. He is not so impatient as the Barbary ape, nor so vicious as the baboon, 1, nor so mischievous as long-tailed monkeys

No species of monkey has the human lip, therefore how un like to man! Properly speaking, they have no lips.

The mouths of most monkeys have the following characteristics.

1 2 3 4 5 6

Of all these lines, only 1 and 6 have any thing human; the remainder all are perfectly brutal, especially 2 and 5. I say any thing human, and I have said too much. Accurately considered and compared, the middle line of each monkey mouth, when shaded according to its internal structure, is essentially distinct and heterogeneous from every middle line of the mouth of man.

One other remark of importance.

It is remarked of some men that they seem to be of the monkey race, but the more accurately they are considered and compared, the less we shall find of resemblance, particularly in the forehead; for those who are compared to monkeys have the freest, openest foreheads, and are, in this most essential part, the least like to monkeys.—These men are generally very useful, active, addicted to order, expert in business, cunning, and are almost indispensable to society.

SKULLS OF MONKEYS

A peculiar form of a common skull of the monkey may be seen in Figs. 5 and 6, of the plate annexed.

No skull of any beast, certainly, has so much of the human form as this.

Yet are the essential differences very remarkable, and, in my opinion, very important, in physiognomy.

One of the most remarkable is the smallness of the space between the two eye-holes.

The second is the flatness of the retreating forehead, especially as it is seen in profile. In the drawing it is flattering and too erect.

The third is the aperture of the nose, in the skull of man. This aperture has the outline of a heart inverted; but, in the monkey skull, the angle of the heart is downward, and the broad part above.

The fourth difference is in the descent from the forehead to the nose. The root, or insertion of the nose, in the human skull, is much nearer the forehead than in the skull of the monkey.

The fifth: the human jaw is, in proportion, much broader, and better provided with teeth, than that of the monkey, which, seen in front, is too narrow; and, in profile, too pointed, and out arching.

The sixth; the chin of man is more projecting. The chin of the monkey is so far back, that if a man's skull and a monkey's be placed upon a table, resting on the chin, the latter can scarcely be perceived to have any.

I believe it may be received as a physiognomonical axiom, that the more chin the more man, so long as it bears a proportion to the nose. I speak not of fleshly, but bony chins. Hence scarcely any beast, viewed in front, has chin. Hence the retreating chin and the retreating forehead generally accompany each other.

The seventh difference, particularly visible in profile, is the form and size of the back of the head. How much more lengthened and depressed than that of man is the monkey's! The angle formed by the back part of the under jaw and the line of the bottom of the head is nearly a right one. How different is the skull of man, in which the lower jaw-bone is almost horizontal with the lower protuberance, or the *apophysis occipitalis*, which protuberance the skull of the monkey has not!

"Ce n'est donc qu'un animal; et, malgré sa ressemblance avec l'homme, bien loin d'être le second dans notre espèce, il n'est pas même le premier dans l'ordre des animaux, puisqu'il n'est pas le plus intelligent."* And why not? Because he has so little forehead and brain; because, in essential things he is essentially different from man.

CONCLUSION.

Whoever would recognize the truth of physiognomy, and the profound wisdom of nature, in the formation of animals; and would wish, from experience, to be convinced she acts according to known laws, let him compare the profiles of all animals, and remark,

a The proportion of the mouth to the whole head.

b Of the eye to the mouth.

c And the proportion according to the middle line of the mouth.

d According to the form and obliquity, or curving of the mouth;

e The angle which this line generally considered forms with the mouth.

In man, for example, the eye, seen in profile, stands about six times as high above the mouth as the profile line of the mouth is broad.

This is nearly a right angle in the wisest and best of men. When most remote from a right angle, and so obtuse as to appear nearly a right line, brutality of the grossest kind is there manifest; as it also is when the proportion between the profile line of the mouth and an imaginary line, drawn from the mouth to the eye, is most distant from human proportion; which when true, is as one to six.

* He, therefore, is but beast; and, notwithstanding his resemblance to man, far from being the second to our species, he is not the first of the brutal class, since he is not the most intelligent of brutes.

ON SKULLS.

How much may the anatomist see in the mere skull of man! How much more the physiognomist! And how much the most the anatomist who is a physiognomist!

I blush when I think how much I ought to know, and of how much I am ignorant, while writing on a part of the body of man which is so superior to all that science has yet discovered; to all belief, to all conception.

It must have been already remarked that I take the system of the bones as the great outline of man, the skull as the principal part of that system, and that I consider what is added almost as the colouring of this drawing; that I pay more attention to the form and arching of the skull, as far as I am acquainted with it, than all my predecessors; and that I have considered this most firm, least changeable, and far best defined part of the human body as the foundation of the science of physiognomy.

I shall therefore be permitted to enlarge further on this member of the human body.

I confess I scarcely know where to begin, where to end; what to say, or what to omit.

I think it advisable to premise a few words concerning the generation and formation of human bones.

The whole of the human fœtus is at first supposed to be only a soft mucilaginous substance, homogeneous in all its parts, and that the bones themselves are but a kind of coagulated fluid, which, afterwards, becomes membraneous, then cartilaginous, and, at last, hard bone.

As this viscous congelation, originally so transparent and tender, increases, it becomes thicker, and more opaque, and a dark point makes its appearance different from the cartilage, and of the nature of bone, but not yet perfectly hard. This point may be called the kernel of the future bone; the centre round which the ossification extended.

We must, however, consider the coagulation attached to the cartilage as a mass without shape, and only with a proper

propensity for assuming its future form. In its earliest, tenderest state, the traces of it are expressed upon the cartilage though very imperfectly.

With respect to the bony kernels, we find differences which seem to determine the forms of the future bones. The simple and smaller bones have each only one kernel, but, in the more gross, thick, and angular, there are several, in different parts of the original cartilage; and it must be remarked that the number of the joining bones is equivalent to the number of the kernels.

In the bones of the skull, the round kernel first is apparent, in the centre of each piece; and the ossification extends itself, like radii from the centre, in filaments, which increase in length, thickness, and solidity; and are interwoven with each other, like net-work. Hence these delicate, indented futures of the skull, when its various parts are, at length, joined.

We have hitherto only spoken of the first stage of ossification. The second begins about the fourth or fifth month, when the bones, together with the rest of the parts, are more perfectly formed, and, in the progress of ossification, include the whole cartilage, according to the more or less life of the creature, and the original different impulse and power of motion in the being.

Agreeable to their original formation, through each succeeding period of age, they will continue to increase in thickness and hardness.

But on this subject anatomists disagree.—So let them: future physiognomists may consider this more at large. I retreat from contest, and will travel in the high road of certainty, and confine myself to what is visible.

Thus much is certain, that the activity of the muscles, vessels, and other parts which surround the bones, contribute much to their formation, and gradual increase in hardness.

The remains of the cartilaginous, in the young bones, will, in the sixth and seventh month, decrease in quantity, harden, and whiten, as the bony parts approach perfection. Some bones obtain a certain degree of firmness in much less time than others; as for example, the skull-bones, and the small

bones within the ear. Not only whole bones, but parts of a single bone, are of various degrees of hardness. They will be hardest at the place where the kernel of ossification began, and the parts adjacent, and the rigidity increases more slowly and insensibly the harder the bones are, and the older the man is. What was cartilage will become bone: parts that were separate will grow together, and the whole bones be deprived of moisture.

Anatomists divide the form into the natural or essential, which is generally the same, in all bones, in the human body, how different soever it may be to other bodies; and into the accidental, which is subject to various changes in the same individual, according to the influence of external objects, or, especially, of the gradations of age.

The first is founded in the universality of the nature of the parents, the uniformity of the semen, and the circumstances which naturally and invariably attend propagation; whence it happens that man generates man, and beast beast.

Anatomists consider only the designation of the bones individually; on this, at least, is grounded the agreement of what they call the essential form, in distinct subjects. This therefore only speaks to the agreement of human countenances so far as they each have two eyes, one nose, one mouth, and other features thus or thus disposed.

This natural formation is certainly as different as human countenances afterwards are; which difference is the work of nature, the original destination of the Lord and Creator of all things.

The physiognomist distinguishes between original form and deviations.

Inexplicable, singularly true, pure, predestination! Each bone hath its original form, its individual capacity of form; it may, it does, continually alter, but it never acquires the peculiar form of another bone, which was originally different. The accidental changes of bones, however great, or different from the original form, are yet ever governed by the nature of this original, individual form; nor can any power of pressure ever so change the original form but that, if compared to another

system of bones, that has suffered an equal pressure, it will be perfectly distinct. As little as the Ethiopian can change his skin, or the leopard his spots, whatever be the changes to which they may be subject, as little can the original form of any bone be changed into the original form of any other bone.

Vessels every where penetrate the bones, supplying them with juices and marrow. The younger the bone is, the more are there of these vessels, consequently the more porous and flexible are the bones; and the reverse.

The period when such or such changes take place in the bones cannot easily be defined; it differs according to the nature of men and accidental circumstances.

The age of the fœtus may be tolerably well determined by the bones, except that the older the body the more difficult is the determination.

Large and long and multiform bones, in order to facilitate their ossification and growth, at first, consist of several pieces, the smaller of which are called supplemental. The bone remains imperfect till these become incorporated; hence their possible distortion in children, by the rickets, and other diseases.

SUGGESTIONS TO THE PHYSIOGNOMIST CONCERNING THE SKULL.

The scientific physiognomist ought to direct his attention to this distortion of the bones, especially those of the head. He ought to learn accurately to remark, compare, and define the first form of children, and the numerous relative deviations. He ought to have attained that precision that should enable him to say, at beholding the head of a new-born infant, of half a year, a year, or two years old, "Such and such will be the form of the system of the bones, under such and such limitations," and on viewing the skull at ten, twelve, twenty, or twenty-four years of age, "Such or such was the form, eight, ten, or twenty years ago; and such or such will be the form, eight, ten, or twenty years hence, violence excepted." He ought to be able to see the youth in the boy, and the man in the youth; and, on the reverse, the youth in the man, the boy

in the youth, the infant in the boy, and, lastly, the embryo in its proper individual form.

He ought?—He shall! And then, Oh physiognomy! shalt thou first stand unshaken; then first shalt thou stand deep rooted in nature, like a tree on which the birds of heaven build, and under whose shadow wise and good men repose,—or adore! At present thou art but a grain of mustard seed, in the hand, either observed or cast away.

Let us, oh! ye who adore that wisdom which has framed all things, contemplate, a moment longer, the human skull.

There are, in the bare skull of man, the same varieties as are to be found in the whole external form of the living man.

As the infinite varieties of the external form of man is one of the indestructible pillars of physiognomy, no less so, in my opinion, must the infinite varieties of the skull itself be. What I have hereafter to remark will, in part, show that we ought particularly to begin by that, if, instead of a subject of curiosity or amusement, we would wish to make the science of physiognomy universally useful.

I shall show that from the structure, form, outline, and properties of the bones, not all, indeed, but much, may be discovered, and probably more than from all the other parts.

OBJECTION AND ANSWER.

I.

What answer shall I make to that objection with which a certain anti-physiognomist had made himself so merry?

"In the catacombs, near Rome," affirms he, "a number of skeletons were found, which were supposed to be the relics of saints, and, as such, were honoured. After some time, several learned men began to doubt whether these had really been the sepulchres of the first christians and martyrs, and even to suspect that malefactors and banditti might have been buried there. The piety of the faithful was, thus, much puzzled; but, if the science of physiognomy be so certain, they might have removed all their doubts by sending for Lavater, who,

with very little trouble, by merely examining and touching them, might have distinguished the bones of the saints from the bones of the banditti, and thus have restored the true relics to their just and original pre-eminence."

"The conceit is whimsical enough," answers a cold, phlegmatic friend of physiognomy; "but, having tired ourselves with laughing, let us examine what would have been the consequence had this story been fact. According to our opinion, the physiognomist would have remarked great differences in a number of bones, particularly in the skulls, which to the ignorant, would have appeared perfectly similar; and having classed his heads, and shown their immediate gradations, and the contrast of the two extremes, we may presume, the attentive spectator would have been inclined to pay some respect to his conjectures on the qualities, and activity of brain, which each formerly contained.

"Besides, when we reflect how certain it is that many malefactors have been possessed of extraordinary abilities and energy, and how uncertain it is whether many of the saints, who are honoured with red letter days in the calendar, ever possessed such qualities, we find the question so intricate, that we should be inclined to pardon the poor physiognomist, were he to refuse an answer, and leave the decision to the great infallible Judge."

FURTHER REPLY.

II.

This answer is good, but insufficient. Let us endeavour further to investigate the question.

Who ever yet pretended absolutely to distinguish saints from banditti, by inspecting only the skull?

To me it appears that justice requires we should, in all our decisions concerning books, men, and opinions, judge each according to their pretensions, and not ascribe pretensions which have not been made to any man.

I have heard of no physiognomist who has had, and am certain that I myself never have had, any such presumption.

Notwithstanding which, I maintain, as a truth most demonstrable, that, by the mere form, proportion, hardness, or weakness of the skull, the strength or weakness of the general character may be known, with the greatest certainty.

But, as has been often repeated, strength and weakness is neither virtue nor vice, saint nor malefactor.

Power, like riches, may be employed to the advantage or detriment of society; as the same wealth may be in the possession of a saint or a demon: and, as it is with wealth, or arbitrary positive power, so is it with natural, innate power. As in a hundred rich men there are ninety-nine who are no saints, so will there scarcely be one saint among a hundred men born with this power.

When, therefore, we remark in a skull, great, original, and percussive power, we cannot, indeed, say this man was a malefactor, but we may affirm there was this excess of power, which, if it were not qualified and tempered during life, there is the highest probability it would have been agitated by the spirit of conquest, would have become a general, a conqueror; a Cæsar, or a Cartouch. Under certain circumstances, he would, probably, have acted in a certain manner, and his actions would have varied according to the variation of circumstances; but he would always have acted with ardour, tempestuously; always as a ruler and a conqueror.

Thus, also, we may affirm of certain other skulls, which, in their whole structure and form, discover tenderness, and a resemblance to parchment, that they denote weakness; a mere capability, perceptive, without percussive, without creative power. Therefore, under certain circumstances, such people would have acted weakly. They would not have had the native power of withstanding this or that temptation, of engaging in this or that enterprise. In the fashionable world, they would have acted the fop, the libertine in a more confined circle, and the enthusiastic saint in a convent.

Oh, how differently may the same power, the same sensibility, the same capacity, act, feel, and conceive under different circumstances!

And hence we may, in part, comprehend the possibility of predestination and liberty, in one and the same subject.

Take a man of the commonest understanding to a charnel-house, and make him attentive to the differences of skulls. In a short time he will either perceive of himself, or understand when told, here is strength, there weakness; here obstinacy, and there indecision.

If shown the bald head of Cæsar, as painted by Reubens or Titian, or that of Michael Angelo, what man would be dull enough not to discover that impulsive power, that strong rocky sense, by which they were peculiarly characterized; and that more ardour, more action, must be expected than from a smooth, round, flat head?

How characteristic is the skull of Charles XII.! How different from the skull of his biographer, Voltaire! Compare the skull of Judas with the skull of Christ, after Holbein, discarding the muscular parts, and, I doubt, if asked which was the wicked betrayer, which the innocent betrayed, whether any one would hesitate.

I will acknowledge that when two determinate heads are presented to us, with such striking differences, and the one of which is known to be that of a malefactor, the other that of a saint, it is infinitely more easy to decide; nor should he who can distinguish between them, therefore, affirm he can distinguish the skulls of saints from the skulls of malefactors.

To conclude: who is unacquainted with the anecdote in Herodotus, that it was possible, many years afterwards, on the field of battle, to distinguish the skulls of the effeminate Medes from those of the manly Persians. I think I have heard the same remark made of the Swiss and the Burgundians. This, at least, proves it is granted that we may perceive, in the skull only, a difference of strength, of manners, as well as of nations.

OF THE DIFFERENCE OF SKULLS AS THEY RELATE TO SEX, AND PARTICULARLY TO NATIONS.

M. Fischer has published an essay on the difference of bones, as they relate to sex, and particularly to nations, which is well deserving of attention. The following are some thoughts on the subject, concerning which nothing will be expected from me, but very much from M. Kamper.

Consideration and comparison of the external and internal make of the body, in male and female, teaches us that the one is destined for labour and strength, and the other for beauty and propagation. The bones, particularly, denote masculine strength in the former; and, so far as the stronger and the prominent are more easy to describe than the less prominent and the weaker, so far is the male skeleton and skull the easiest to define.

The general structure of the bones, in the male, and of the skull in particular, is evidently of stronger formation than in the female. The body of the male increases, from the hip to shoulder, in breadth and thickness: hence, the broad shoulders, and square form of the strong; whereas, the female skeleton gradually grows thinner and weaker from the hip, upwards, and, by degrees, appears as if it were rounded.

Even single bones in the female are more tender, smooth, and round; have fewer sharp edges, cutting and prominent corners.

We may here, properly, cite the remark of Santorinus, concerning the difference of skulls, as they relate to sex. "The aperture of the mouth, the palate, and, in general, the parts which form the voice, are less in the female; and the more small and round chin, consequently the under part of the mouth correspond."

The round or angular form of the skull may be very powerfully, and essentially, turned to the advantage of the physiognomist, and become a source of innumerable individual judgments. Of this the whole work abounds with proofs and examples.

No man is perfectly like another, either in external construction, or internal parts, whether great or small, or in the system of the bones. This difference I find, not only between different nations, but between persons of the nearest kindred; but not so great between these, and between persons of the same nation, as between nations remote from each other, whose manners and food are very different. The more confidently men converse with, the more they resemble each other, as well in the formation of the parts of the body, as in language, manners, and food; that is, so far as the formation of the body can be influenced by external accidents. Those nations, in a certain degree, will resemblance each other that have commercial intercourse; they being acted upon by the effects of climate, imitation and habit, which have so great an influence in forming the body and mind; that is to say, the visible and invisible powers of man; although national character still remains, and which character, in reality, is much easier to remark than to describe.

We shall leave more extensive inquiries and observations, concerning this subject, to some such person as Kamper, and refrain, as becomes us; not having obtained sufficient knowledge of the subject to make remarks of our own, of sufficient importance.

Differences, with respect to strength, firmness, structure, and proportion of the parts, are certainly, visible in all the bones of the skeletons of different nations; but most in the formation of the countenance, which every where contains the peculiar expression of nature; of the mind.

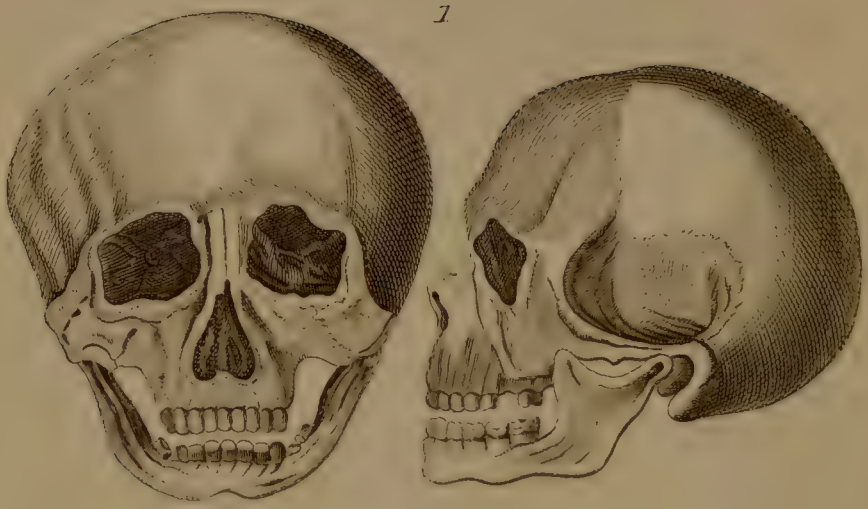
The skull of a Dutchman, for example, is in general rounder, with broader bones, curved and arched in all its parts, and with the sides less flat and compressed.

A Calmuc skull will be more rude and gross; flat on the top, prominent at the sides; the parts firm and compressed, the face broad and flat.

The skull of the Ethiopian steep, suddenly elevated; as suddenly small, sharp, above the eyes; beneath strongly projecting; circular, and high behind.

In proportion as the forehead of the Calmuc is flat and low,

1



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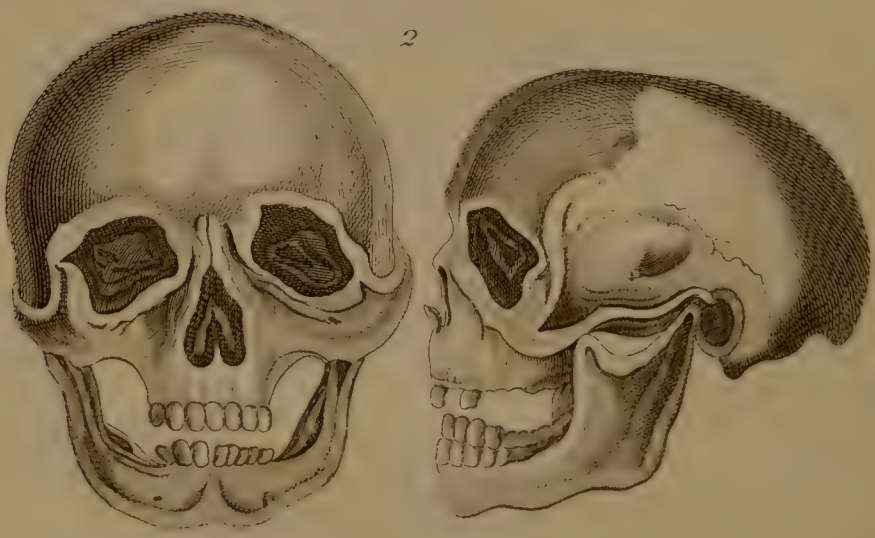

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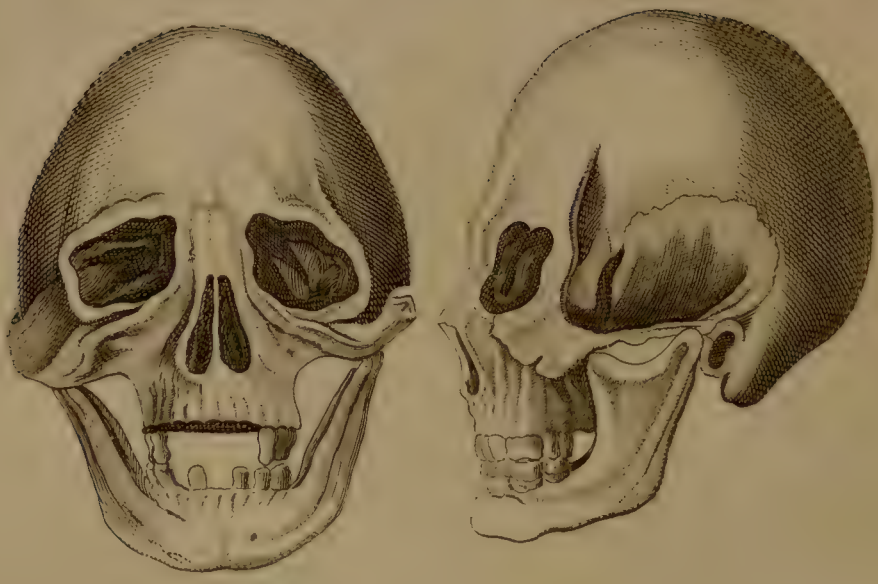

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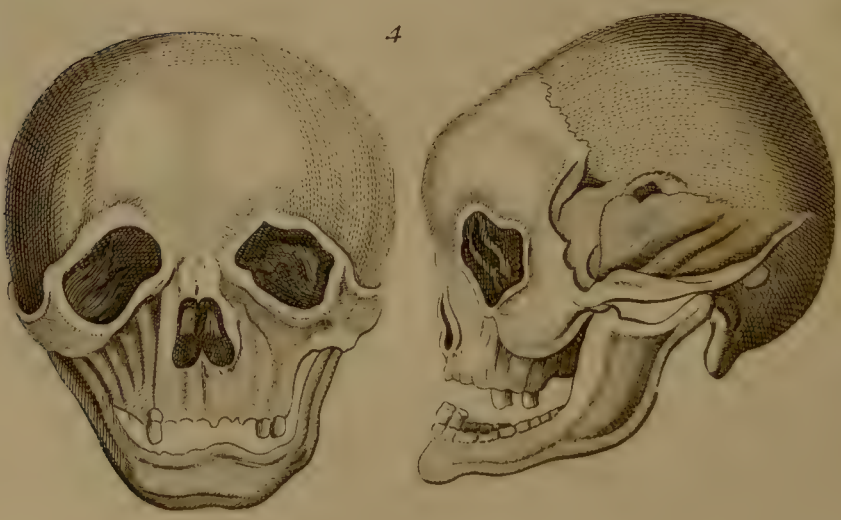

that of the Ethiopian is high and narrow; while the back part of an European head has a much more protuberant arch, and spherical form behind, than that of a Negro.

ADDITIONS.

PLATES XLI., XLII.

The two following plates represent the skulls of different nations.

1. Is the skull of a German, with all the marks of an European head.—Is very distinct from 2, 3, and 4. The hind part contains the thicker half, the fore part the thinner. The forehead is better arched; neither too steep nor too round. The person to whom it belonged was neither stupid, nor a man of genius; but a cold, considerate, industrious character.

3. Is an East Indian skull, very distinct from the European; first, by the pointed arching of the top; next, by the short back part; and, lastly, the uncommonly strong bones of the jaw, as well as of the whole countenance. It is indubitable that this skull is formed for more rude and sensible, and less delicate and spiritual enjoyment than the former.

2. An African, different from the two former in the narrowness of the back of the head, and the breadth of its basis, which consists of a very strong bone: by the short bone of the nose, the projecting cavity for the teeth, which occasion the short flat nose, and thick prominent lips of these people. I particularly remark the disproportion of the forehead, to the other parts of the profile. The arching of the forehead considered separately, is by no means so stupid as the other parts evidently appear to be.

4. Of a wandering, or Calmuc Tartar.—

This forehead, with respect to lowness, but not position, resembles the forehead of a monkey. The cavities for the eyes are deep, the nose bone short and flat, so that it scarcely projects further than the bones beneath, therefore the chin is the more prominent, which, however, consists of a considerably weak bone, and occasions the whole countenance to have an

unpleasing, concave outline; whereas, the profiles of the other three countenances are convex. The low forehead and deep sunk eye of the ape have been remarked to denote cowardice, and rapine. Receive it, reader, as a truth, proved by a thousand experiments, that all general concavities of profile, that is to say, concavities of form, betoken weak powers of mind, which endeavour, as all natural weaknesses do, to supply and conceal their deficiencies by the strength of cunning.

PLATE XLIII.

We shall now consider the third plate.

This contains five skulls, copied from Vesalius.

I searched the best anatomical authors, and inquired of the best read physicians, of Gessner and Haller, whether no anatomist had endeavoured to investigate the differences of the skull according to the differences of the mind, or to define the relations of the outlines. The only answer I could obtain was a quotation from Vesalius, with an engraving of five different heads, which I have copied, and which are here well deserving of a place.

3. Is, according to him, the only natural form of the skull, which is that of an oblong spheroid, compressed at the sides, and prominent before and behind.

I dare not affirm this to be the only natural form, since many others might be drawn, of the best made men, the outlines of which are much more beautiful, more proportionate, and more significant, than this. If, for example, the upper part of the forehead retreated a little more, and were the top and back of the skull somewhat more raised and arched, it would be much more perfect; though, as it is, it exhibits a very intelligent, thinking character.

Vesalius distinguishes various defective forms of the skull.

Of skull 4, he says—"The first deviation from nature is where the arching in front is defective."

This flattened round outline of the forehead bone, or *os coronale*, would produce heaviness of understanding.

"2. The second deviation is where the projecting forward is defective."—The back of the head is still more unnatural.

2

1

3

5

4

VESALIUS.

Were the *os coronale* compressed near the insertion of the nose, were it sharper, and less round, it would be less unnatural.

" 1. The third deviation is where the prominence, both before and behind, is wanting." This was, certainly, in every respect, an idiot born, as the teeth also show, especially the relation of the upper teeth to the chin.

" 5. The fourth deviation is where the two projections are on the sides of the skull, though transversely."—Were this forehead in profile entirely perpendicular, and did it not sink at the bottom, it would not be stupid. Stupidity is occasioned by the angle which is formed by the forehead and the bone of the nose.

There are many other very unnatural forms, as, for example, those skulls which are round, or perpendicular in profile, those which sink inward in the front, and those which are too much sunken, or too much raised at the top.

PLATE XLIV

PORTRAIT OF VESALIUS.—REMARKS.

I particularly recommend the study of the countenance, here annexed, to the physiognomist. How seldom do we meet such firm, decisive precision; such penetrating eyes; a nose like this, which, considered abstractedly, so denotes ripe, masculine understanding, or rather a sound mind! Whenever I view this face, I feel anew how peculiar is the pleasure of contemplating a great man, or even the image of a great man. Can there be a more sublime, more godlike enjoyment, than that of understanding a noble human countenance?

Caspar Bauhin has copied these five kinds of skulls represented in Plate XLIII. in his Theatrum Anatomicum; but the form which he has given as the most perfect is, probably through the unskilfulness of the designer, as imperfect and unnatural, as any one of the four can be; for, not to mention other defects, it is not only quite flat at the top, but this unnatural flatness, also, is increased by a slight indenting. I must remark that, in general, most anatomists and designers have

but a small perception of these so remarkable, and so infinitely important, varieties of the skull.

" Verum Galenus alibi hanc figuram excogitari quidem, non autem in rerum natura consistere posse affirmat; quamvis interim Venetiis puer multis partibus deformis, ex admodum amens, hac figura hodie conspicatur. Imo, apud Bononienses mendicus obambulat, cui caput quadratum, sed latius paullo quam longius contigit. Præterea Genuæ puellus annos natus forte tres a mendica ostiatim circumlatus est, paullo post in nobilissima Belgarum Brabantia ab histrionibus fuit propositus, cujus caput in utrumque latus protuberans duobus virorum capitibus grandius exstitit.

" Genuensium, (says our author further,) et magis adhuc Græcorum et Turcarum capita globi fere imaginem exprimunt, ad hanc quoque (quam illorum non pauci elegantem et capitis quibus varie utuntur, tegumentis accommodam censent) obstetricibus nonnunquam magna matrum solicitudine opem ferentibus. Germani vero compresso plerumque occipitio et lato capite spectantur, quod pueri in cunis dorso semper incumbant. Belgis oblongiora cæteris propemodum reservantur permanentve capita, quod matres suos puerulos fasciis involutos in latere et temporibus potissimum dormire sinant."

I am well convinced that violent bearings down, pressures, and positions, may affect the form of the head, and the understanding of the child; but I am equally well convinced that the inevitable pressure sustained in the birth does not injure the original form of the head. Nature assists herself, repairs the injury, and, by her labours from the internal to the external, restores order. How much must the feeble nose suffer in birth, yet is it repaired by the internal power of nature. If a cartilage so yielding, and which must suffer so much, can restore itself, how much must the skull suffer before it shall be unable to recover its form, by its own firmness, elasticity, and internal power of life? How many blows and accidents must many children endure, without injury, at least to the form of their forehead? Not but many schoolmasters and fathers will heavily have to answer for the stupidity of children, which has been the consequence of blows.

Our author also remarks—

" Quod non naturales vocatæ capitis effigies etiam in egregie prudentibus (quandoquidem scilicet cerebrum nulla propria admodum indigeat figura) interdum spectentur; etiamsi tales calvariæ, ac potissimum suturarum specie, a naturali forma differentes, nobis in cœmiteriis perquam raro sese offerant, ut profecto subinde forsan occurrerent, si Alpium, quæ Italiam spectant, accolarum cœmiteria scrutaremur, quum illos homines non dictis modo capitis figuris, sed longe etiam magis discrepantibus, deformes esse audiam."

OF THE SKULLS OF CHILDREN.

The head, or skull, of a child, drawn upon paper, without additional circumstance, will be generally known, and seldom confounded with the head of an adult. But, to keep them distinct, it is necessary the painter should not be too hasty and incorrect in his observations of what is peculiar, or so frequently generalize the particular, which is the eternal error of painters, and of so many pretended physiognomists.

Notwithstanding individual variety, there are certain constant signs, proper to the head of a child, which as much consist in the combination and form of the whole as in the single parts.

It is well known that the head is larger, in proportion to the rest of the body, the younger the person is; and it seems to me, from comparing the skulls of the embryo, the child, and the man, that the part of the skull which contains the brain is proportionately larger than the parts that compose the jaw and the countenance. Hence it happens that the forehead, in children, especially the upper part, is generally so prominent. The bones of the upper and under jaw, with the teeth they contain, are later in their growth, and more slowly attain perfect formation. The under part of the head generally increases more than the upper, till it has attained full growth. Several processes of the bones, as the *processus mamillares*, which lie behind and under the ears, form themselves after the birth; as in a great measure also do various hidden sinusses, or cavi-

ties, in these bones. The quill-form of these bones, with their various points, ends, and protuberances, and the numerous muscles which are annexed to them, and continually in action, make the greater increase, and change, more possible and easy than can happen in the spherical bony covering of the brain, when once the sutures are entirely become solid.

This unequal growth of the two principal parts of the skull must necessarily produce an essential difference in the whole; without enumerating the obtuse extremities, the edges, sharp corners, and single protuberances, which are chiefly occasioned by the action of the muscles.

As the man grows, the countenance below the forehead becomes more protuberant; and, as the sides of the face, that is to say, the temple bones, which also are slow in coming to perfection, continually remove further from each other, the skull gradually loses that pear form which it appears to me to have had in embryo.

The *sinus frontales* first form themselves after birth. The prominence at the bottom of the forehead, between the eye-brows, is likewise wanting in children; the forehead joins the nose without any remarkable curve.

This latter circumstance may also be observed in some grown persons, when the *sinus frontales* are either wanting or very small; for these cavities are found very different in different subjects.

The nose alters exceedingly during growth, but I am unable to explain in what manner the bones contribute to this alteration, it being chiefly cartilaginous. Accurately to determine this, many experiments on the heads and skulls of children and grown persons, would be necessary; or, rather, if we could compare the same head with itself, at different ages, which might be done by the means of shades, such gradations of the head or heads would be of great utility to the physiognomist.

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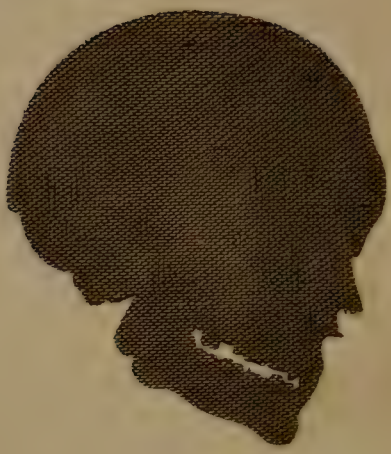

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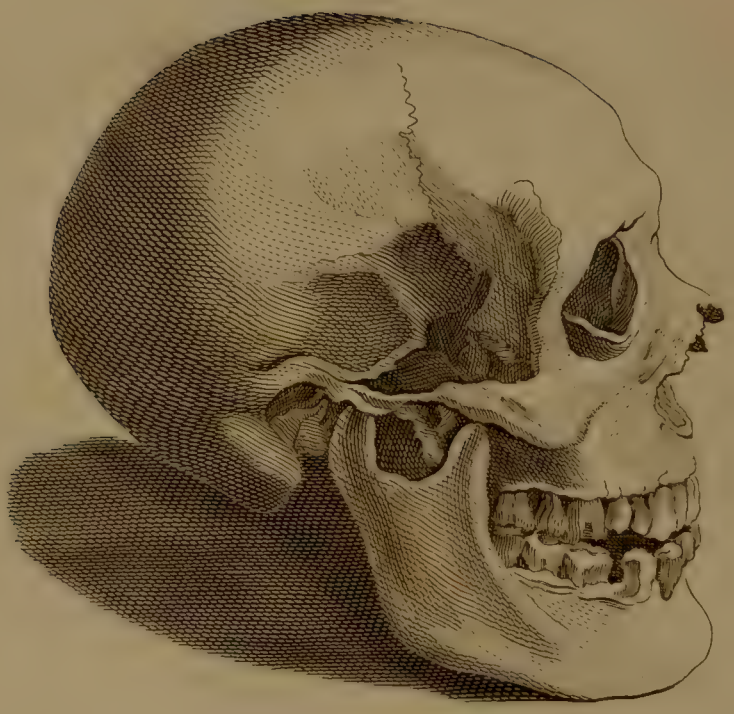


ADDITIONS.

Let us once more produce some skulls, in order to elucidate what has been said, and still more to confirm the not enough acknowledged truth, that the study of skulls is the only certain foundation of physiognomy.

PLATE XLV.

Three mere shades of men's skulls.—Laugh or laugh not. —Facts are produced.—They must be controverted by fact; every thing but fact is unworthy of the wise, contemptible to the lover of truth, and not to be endured by unprejudiced reason. Here is no complexion, feature, or motion; yet how speaking are these three skulls, solely from the difference of the outlines.

I here, from abstracted, absolutely certain experience, pronounce the following sentence.

1. The most delicate, and weakest; manifestly female, and must by nature have had a taste for the minute, the neat, and the punctilious; a spirit of restlessness and avarice; was friend or enemy, as it might happen—was sagacious in trifles.

2. Is not so weak, though still tender; not so narrow-minded.

3. Is masculine: the female skull seldom has such *sinus frontales;* it may be said never. It is the most open, candid, intelligent of the three; without being a genius of the first or second order.

PLATES XLVI., XLVII.

The perpendicularity of the profile, Plate XLVI., at least compared with Plate XLVII., taken on the whole, appears to me to express a want of wit and sensibility; but the chin, and the angle which the nose forms with the forehead, compensate this defect. Pertinacity, without extraordinary power, is evident to every observer, in the outline from the insertion of the nose to the top of the skull. Plate XLVII. very different from XLVI. The first plan of a long arched nose. How strong are the cavities of the retreating forehead! How long and

gross is the under part of the head! How little of the delicate, the compressed, the compact! What an empty, unfeeling being! Craft, malice, and stupidity.

PLATES XLVIII., XLIX.

To promote and render physiognomonical knowledge more precise, the human skull ought to be contemplated in every position, and, especially, as delineated in the annexed Plates XLVIII., XLIX.

The form, size, and proportion of the whole; the more or less oval; its relative height and breadth; ought each to be remarked. The present skull, viewed in this position, appertains to the long, and, when viewed in front, to the short class; and the space to the Sutura Coronalis is large.

The arching in front should next be remarked, and its prominence; it being of great, yet of easily-defined significance.

In the skull here produced, the arching, according, at least, to the drawing, is very uncommon. How much more of power, penetration, and character would it have, were the curve more pure or accurate!

The three sutures should, in the third place, be remarked; their general arching, and, particularly, their smaller configuration. I am unable to speak with precision on this subject, though I well know that nature, like an excellent writer, is accurate in her minutest parts.

We should, fourthly, notice the under part, forming an arch, in this position; especially the indenting flatness, or concavity, near the point on which its rests.

a In skull 1, the curve formed by the teeth should be observed; and, from the pointed, or flat, we may deduce weakness or power.

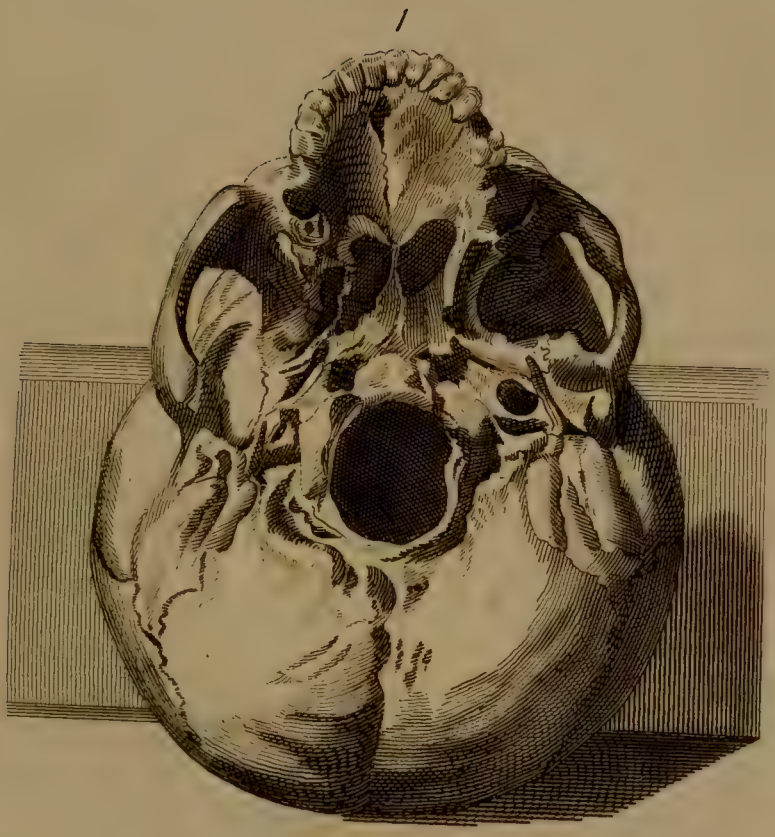
b The acuteness, or obtuseness of the upper jaw should be remarked.

c The form and size of the aperture.

d The strength of the bone *os occipitis capitula.*

e The *processus mamillares.*

f Particularly the rigidness of the whole *os occipitis.*



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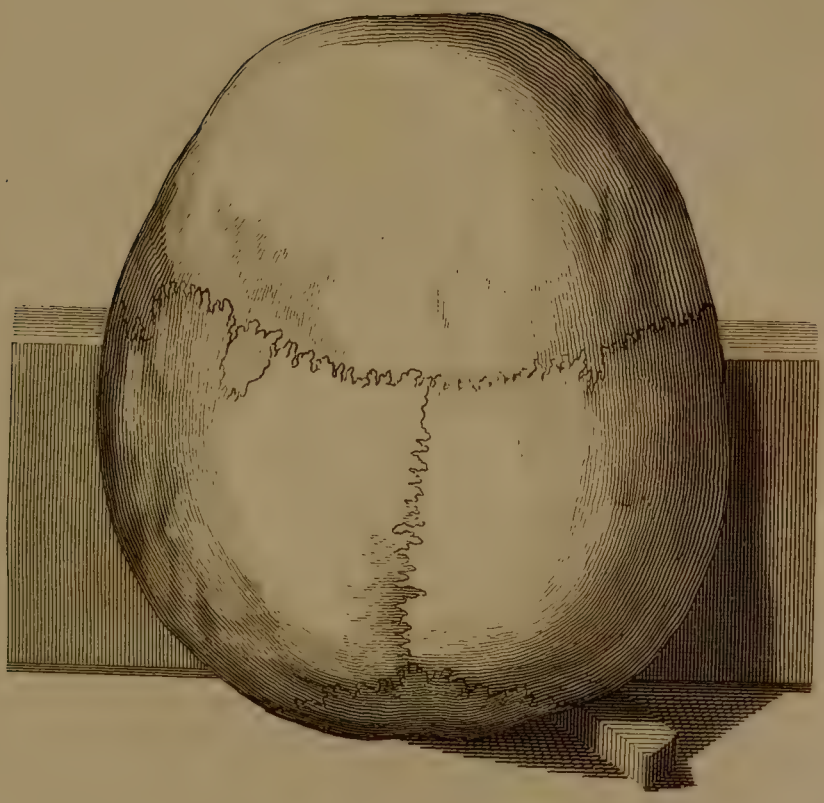

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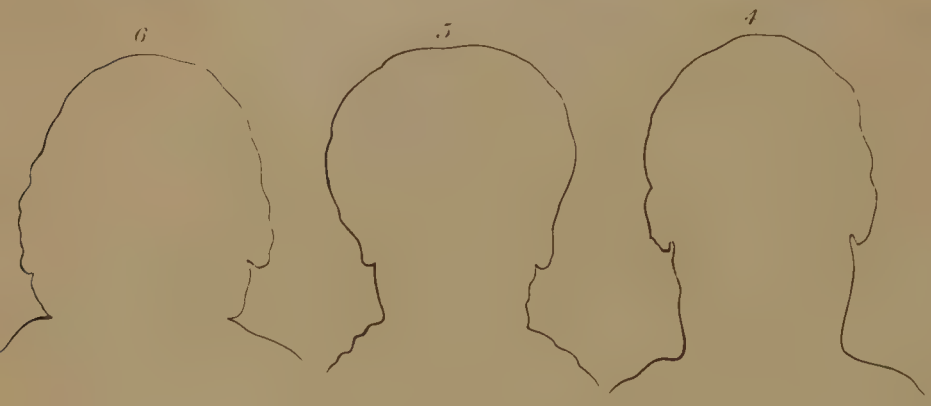
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PLATE L.

How different are foreheads, when viewed from above downwards; and how expressive may these differences be!

I imagine nature cannot speak more decisively, in the skull, alone, or in any part of the skull, than she does here.

Whoever, in these foreheads, does not obtain hints for new discoveries, may be a good, a worthy, a useful and friendly man, but no physiognomist.—Is it necessary that all men should be physiognomists?

The first outline is that, not of a stupid, but of a man of very ordinary capacity.

The second of a very intelligent man.

The third is after a bust, in plaster, of Locke.

The more we consider the human body, and the more we vary its position, to examine its outlines, the more shall we discover of the character of the mind by which it is inhabited, and of assignable, and precise, tokens of its power and activity.

I am of opinion that man, considered under every aspect, even though but in shade, from head to foot, before, behind, in profile, half profile, quarter profile, will afford opportunities of making the most new and important discoveries of the all significance of the human body.

I hold it to be the simplest way to take the shades of heads of persons whose characters I know, rather than to consider those known to me only physiognomonically; and whose characters, likewise, were remarkably different.

I chose, therefore, three bare heads, of very different capacities, and found the difference of their outlines great indeed.

Fig. 4.—Is rather a very industrious, than a very quick acting man; of a calm, noble, compassionate character; firm, simple, profound; whose reason can with difficulty be imposed upon: in wit inexhaustible; not brilliant, but therefore the deeper: weaker of memory.

Fig. 5.—Is the head of poetry, of genius; but calm reason,

and, probably, also precision of understanding and penetration, are wanting.*

Fig. 6.—Is, in every respect, completely stupid. The compressed sides, the short neck, the egg-formed, pointed head, are strikingly remarkable.

I have observed that the bare head which is circular, when seen behind, is the best; the flat denotes mediocrity, often weakness; and the gradually pointed, or conical, folly.

Twelve outlines, Figs. 1—12, of idiots given promiscuously, without eyes, or additional lineaments. Who would seek, who could find wisdom in any such countenances? Were they all animated, of which would any man ask advice? Would not the world pronounce that painter ridiculous who should give such a profile to a Solon, or a Solomon? Would not each accurate observer of the human countenance distinguish these natural idiots from such as might have become idiotical, in consequence of sickness, or accident? 1, might have been wise, perhaps, but could 3, 4, 7, 8, 9, 10, ever have been so? And would it not be affectation in any philosopher to answer,—"I do not know: wretched mortal, how knowest thou? Might not God have pleased to have permitted any one of these profiles to have written the theory of light?" At the bottom of Plate L., are given four arbitrary profiles, not drawn after nature.—Excellent understanding is conspicuous in 1, and 2, and diversity of understanding, and of the powers of the mind, in both.—In 3, and 4, extreme weakness; in 4, more than in 3. We can as little resist these impressions as we could the voice of God. Experienced or inexperienced alike will determine, as if from instinct. The general perception of truth, that noblest of our faculties, I might say, that voice of God, which, like an oracle, speaks in man, whether with or without his knowledge, that irresistible something which defies reasoning, call it what we please, is thus decisive. And how decides?

* By understanding, I mean the capacity of perceiving and defining the signs of things, and what are, or what are not, their adjuncts.

By reason, the capacity of perceiving and defining the things themselves, and what are, or are not, their adjuncts.

From gesture, appearance, look, motion? No, from mere motionless, lifeless outlines.

ESSAY, BY A LATE LEARNED MAN OF OLDENBURG,* ON PHYSIOGNOMY, INTERSPERSED WITH SHORT REMARKS, BY THE AUTHOR.

"I AM as clearly convinced of the truth of physiognomy as Lavater, and of the all-significance of each limb and feature. True it is that the mind may be read in the lineaments of the body, and its motions in their shades.†

"Connexion and harmony, cause and effect, exist through all nature; therefore, between the external and internal of man. Our form is influenced by our parents, by the earth on which we walk, the sun that warms us with its rays, the food that assimilates itself with our substance, the incidents that determine the fortunes of our lives: these all modify, repair, and chisel forth the body, and the marks of the tool are apparent both in body and mind. Each arching, each sinuosity of the external, adapts itself to the individuality of the internal. It is adherent, and pliable, like wet drapery. Were the nose but little altered, Cæsar would not be the Cæsar with whom we are acquainted.

"When the soul is in motion, it shines through the body as the moon through the ghosts of Ossian; each passion throughout the human race has ever the same language."—From east to west, envy no where looks with the satisfied air of magnanimity; nor will discontent appear like patience. Wherever patience is, there is it expressed by the same signs; as likewise are anger, envy, and every other passion.—"Philoctetes certainly expresses not the sensation of pain like a scourged slave. The angels of Raphael must smile more nobly than the

* M. Sturtz.

† Es ist wahr dass sich der umriss der seele in den wölbungen ihres schleyers bildet, und ihre bewegung in den falten ihres kleides. Literally, It is true, that the outline of the soul forms itself in the arching of its veil, and its motion in the folds of its garment

angels of Rembrandt; but joy and pain still have each their peculiar expression; they act according to peculiar laws upon peculiar muscles and nerves, however various may be the shades of their expression; and the oftener the passion is repeated, or set in motion, the more it becomes a propensity, a favourite habit; the deeper will be the furrows it ploughs.

"But inclination, capacity, modes and gradations of capacity, talents, and an ability for business, lie much more concealed."—Very true, but having discovered the signs of these, how much of what cannot be mistaken shall we meet with in every object we observe!—"A good observer will discover the wrathful, the voluptuous, the proud, the discontented, the malignant, the benevolent, and the compassionate, with little difficulty."—Most true!—"But the philosopher, the poet, the artist, and their various partitions of genius, he will be unable to determine with equal accuracy. And it will be still more difficult to assign the feature or trait in which the token of each quality is seated; whether understanding be in the eye-bone, wit in the chin, and poetical genius in the mouth."—Yet I hope, I believe, nay, I know, that the present century shall render this possible. The penetrating author of this essay would not only have found it possible, but would have performed it himself, had he only set apart a single day to compare and examine a well-arranged collection of characters, either in nature, or well-painted portraits.—"Our attention is always excited whenever we meet with a remarkable man, and we all are, more or less, empirical physiognomists. We perceive in the aspect, the mien, the smile, the mechanism of the forehead, sometimes malice, sometimes wit, at others penetration. We expect and presage, from the impulse of latent sensation, very determined qualities, from the form of each new acquaintance; and, when this faculty of judging is improved by an intercourse with the world, we often succeed to admiration in our judgment on strangers.

"Is this feeling, internal, unacquired sensation, which is inexplicable; or is it comparison, indication, conclusion from a character that we have examined to another which we have not, and occasioned by some external resemblance? Feeling

is the ægis of enthusiasts and fools, and, though it may often be conformable to truth, is still neither demonstration, nor confirmation of truth; but induction is judgment founded on experience, and this way only will I study physiognomy.

"I meet many strangers, with an air of friendship; I recede from others with cool politeness, although there is no expression of passion to attract, or to disgust. On further examination, I always found that I have seen in them some trait either of a worthy or a worthless person, with whom I was before acquainted. A child, in my opinion, acts from like motives, when he evades, or is pleased with, the caresses of strangers; except that he is actuated by more trifling signs; perhaps by the colour of the clothes, the tone of the voice; or, often, by some motion, which he has observed in the parent, the nurse, or the acquaintance."

This cannot be denied to be often the case; much more often than is commonly supposed; yet I make no doubt of being able to prove that there are, in nature and art, a multitude of traits, especially of the extremes of passionate, as well as dispassionate faculties, which of themselves, and without comparison with former experiments, are, with certainty, intelligible to the most unpractised observer. I believe it to be incorporated in the nature of man, in the organization of our eyes and ears, that he should be attracted or repulsed, by certain countenances, as well as by certain tones. Let a child, who has seen but a few men, view the open jaws of a lion, or tiger, and the smile of a benevolent person, and his nature will, infallibly, shrink from the one, and meet the smile of benevolence with a smile; not from reason and comparison, but from the original feelings of nature. For the same reason, we listen with pleasure to a delightful melody and shudder at discordant shrieks; as little as there is of comparison or consideration, on such an occasion, so is there equally little on the first sight of an extremely pleasing, or an extremely disgusting countenance.

"It is not, therefore, mere sensation, since I have good reason, when I meet a person who resembles Turenne, to expect sagacity, cool resolution, and ardent enterprise. If, in

three men, I find one possessed of the eyes of Turenne, and the same marks of prudence; another with his nose, and high courage; the third with his mouth and activity; I then have ascertained the seat where each quality expresses itself, and am justified in expecting similar qualities wherever I meet similar features. Had we, for centuries past, examined the human form, arranged characteristic features, compared traits, and exemplified inflexions, lines, and proportions, and had we added explanations to each, then would our Chinese alphabet of the race of man be complete, and we need but open it to find the interpretation of any countenance. Whenever I indulge the supposition that such an elementary work is not absolutely impossible, I expect more from it than even Lavater. I imagine we may obtain a language so rich, and so determinate, that it shall be possible, from description only, to restore the living figure; and that an accurate description of the mind shall give the outline of the body, so that the physiognomist, studying some future Plutarch, shall regenerate great men, and the ideal form shall, with facility, take birth from the given definition." Excellent!—And, be the author in jest or earnest, this is what I, entirely, without dreaming, and most absolutely expect from the following century, for which purpose, with God's good pleasure, I will hazard some essays, when I shall speak on physiognomonical lines.

"With these ideal forms shall the chambers of future princes be hung, and he who comes to solicit employment shall retire without murmuring, when it is proved to him that he is excluded by his nose."—Laugh or laugh not, friends or enemies of truth, this will, this must, happen.—"By degrees I imagine to myself a new, and another world, whence error and deceit shall be banished."—Banished they would be were physiognomy the universal religion, were all men accurate observers, and were not dissimulation obliged to recur to new arts, by which physiognomy, at least for a time, may be rendered erroneous.—"We have to inquire whether we should therefore be happier."—Happier we should certainly be; although the present contest between virtue and vice, sincerity and dissimulation, which so contributes to the development of the

grand faculties of man, renders, as I may say, human virtue divine, exalting it to heaven.—"Truth is ever found in the medium; we will not hope too little from physiognomy, nor will we expect too much.—Here torrents of objections break in upon me, some of which I am unable to answer.

"Do so many men in reality resemble each other? Is not the resemblance general; and, when particularly examined, does it not vanish; especially, if the resembling persons be compared feature by feature?

"Does it not happen that one feature is in direct contradiction to another; that a fearful nose is placed between eyes which betoken courage?"

In the firm parts, or those capable of sharp outlines, accidents excepted, I have never yet found contradictory features; but often have between the firm and the flexible, or the ground-form of the flexible and their apparent situation. By ground-form I mean to say that which is preserved after death, unless distorted by violent disease.

"It is far from being proved that resemblance of form universally denotes resemblance of mind. In families where there is most resemblance, there are often the greatest varieties of mind. I have known twins, not to be distinguished from each other, between whose minds there was not the least similarity."—If this be literally true, I will renounce physiognomy; and, to whoever shall convince me of it, I will give my copy of these fragments, and a hundred physiognomonical drawings.

Nor will I be my own judge, I leave it to the worthy author of this remark to choose three arbitrators; let them examine the fact, accurately, and, if they confirm it, I will own my error. Shades, however, of these twin brothers, will first be necessary. In all the experiments I have made, I declare, upon my honour, I have never made any such remark.

"And how shall we be able to explain the innumerable exceptions which almost overwhelm rule? I will only produce some from my own observation. Dr. Johnson had the appearance of a porter; not the glance of the eye, not any trait of the mouth, speak the man of penetration, or of science."

When a person of our author's penetration and judgment thus affirms, I must hesitate, and say, he has observed this, I have not.—But how does it happen that, in more than ten years' observation, I have never met any such example? I have seen many men, especially in the beginning of my physiognomonical studies, whom I supposed to be men of sense, and who were not so; but never, to the best of my knowledge, did I meet a wise man whom I supposed a fool. In Plate I. is an engraving of Johnson. Can a countenance more tranquilly fine be imagined, one that more possesses the sensibility of understanding, planning, scrutinizing? In the eye-brows, only, and their horizontal position, how great is the expression of profound, exquisite, penetrating understanding!

"Hume's was the countenance of a common man."

So says common report; I have no answer but that I suspect the aspect, or flexible features, on which most observers found their physiognomonical judgment, have, as I may say, effaced the physiognomy of the bones; as, for example, the outline and arching of the forehead, to which scarcely one in a hundred direct their attention.

"Churchill had the look of a drover; Goldsmith of a simpleton; and the cold eyes of Strange do not indicate the artist."—The greatest artists have often the coldest eyes. The man of genius and the artist are two persons. Phlegm is the inheritance of the mere artist.—"Who would say that the apparent ardour of Wille speaks the man who passed his life in drawing parallel lines?"—Ardour and phlegm are not incompatible: the most ardent men are the coolest. Scarcely any observation has been so much verified as this; it appears contradictory, but is not. Ardent, quickly determining, resolute, laborious, and boldly enterprising men, the moments of ardour excepted, have the coolest of minds. The style and countenance of Wille, if the profile portrait of him which I have is a likeness, have this character in perfection.

"Boucher, the painter of the Graces, has the aspect of an executioner."—Truly so. Such was the portrait I received. But then, my good Mr. Sturtz, let us understand what is meant by these painters of the Graces. I find as little in his works,

as in his countenance. None of the paintings of Boucher were at all to my taste. I could not contemplate one of them *con amore*, and his countenance had the same effect. I can now comprehend, said I, on the first sight of his portrait, why I have never been pleased with the works of Boucher.

"I saw a criminal condemned to the wheel, who, with satanic wickedness, had murdered his benefactor, and who yet had the benevolent and open countenance of an angel of Guido. It is not impossible to discover the head of a Regulus among guilty criminals, or of a vestal in the house of correction."—This I can, from experience, confirm. Far be contradiction from me on this subject. But such vicious persons, however hateful with respect to the appearance and effect of their actions, or even to their internal motives, were not originally wicked. Where is the pure, the noble, finely-formed, easily irritated man, with angelic sensibility, who has not his devilish moments, in which, were not opportunity happily wanting, he might, in one hour, be guilty of some two or three vices which should exhibit him, apparently at least, as the most detestable of men; yet may he be a thousand times better and nobler than numerous men of subaltern minds, held to be good, who never were capable of committing acts so wicked, for the commission of which they so loudly condemn him, and for the good of society are in duty bound to condemn?

"Lavater will answer, Show me these men, and I will comment upon them, as I have done upon Socrates. Some small, often unremarked trait, will, probably, explain what appears to you so enigmatical.

"But will not something creep into the commentary which never was in the text?"

This may, but ought not to happen. I will also grant that a man with a good countenance may act like a rogue; but, in the first place, at such a moment, his countenance will not appear good; and, in the next, he will infinitely oftener act like a man of worth.

"Ought we from a known character to draw conclusions concerning one unknown?—Or, is it easy to discover what that being is who wanders in darkness, and dwells in the house

of contradiction; who is one creature to-day, and to-morrow the very reverse? For how seldom do we find a man

"Qui
Qualis ab initio processerit et sibi constet?"

How true, how important is this! How necessary a beacon to warn and terrify the physiognomist!

"What should we think of Augustus, if we were only acquainted with his conduct to Cinna; or of Cicero, if we knew him only from his consulate? How gigantic rises Elizabeth among queens, yet how little, how mean was the superannuated coquette! James II., a bold general and a cowardly king! Monk, the revenger of monarchs, the slave of his wife! Algernon Sidney and Russell, patriots worthy Rome, sold to France! Bacon, the father of wisdom, a bribed judge!—Such discoveries make us shudder at the aspect of man, and shake off friends and intimates like coals of fire from the hand.

"When such chameleon minds can be at one moment great, at another contemptible, and yet not alter their form, what can that form say?"

Their form shows what they may, what they ought to be; and their aspect, in the moment of action, what they are. Their countenance shows their power, and their aspect the application of their power. The expression of their littleness may probably be like the spots of the sun, invisible to the naked eye.

"Is not our judgment tinged by that medium through which we are accustomed to look?"—Oh yes, yes, yes!—"Smellfungus views all objects through a blackened glass; another through a prism. Many contemplate virtue through a diminishing, and vice through a magnifying, medium."—How excellently expressed!

"A work by Swift, on physiognomy, would certainly have been very different from that of Lavater.

"National physiognomy is still a large uncultivated field. The families of the four classes of the race of Adam from the Esquimaux to the Greeks. In Europe—in Germany alone, what varieties are there which can escape no observer! Heads

bearing the stamp of the form of government, which ever will influence education; republican haughtiness, proud of its laws; the pride of the slave who feels pride because he has the power of inflicting the scourges he has received; Greeks under Pericles, and under Hassan Pacha; Romans, in a state of freedom, governed by emperors, and governed by popes; Englishmen under Henry VIII. and Cromwell!—How have I been struck by the portraits of Hampden, Pym, and Vane.—Hancock and Lord North!—All produce varieties of beauty, according to the different nations."

I cannot express how much I am indebted to the author of this spirited and energetic essay. How worthy an act was it in him whom I had unintentionally offended, concerning whom I had published a judgment far from sufficiently noble, to send me this essay, with liberty to make what use of it I pleased! In such a manner, in such a spirit, may informations, corrections, or doubts, be ever conveyed to me!—Shall I need to apologize for having inserted it? Or, rather, will not most of my readers say, give us more such.

QUOTATIONS FROM HUART.

1.

"Some are wise and appear not to be so; others appear wise and are not so: some, again, are not, and appear not to be wise; and others are wise, and also appear to be wise."

Instead of this obscure remark, add the following.—The physiognomist will never overlook the signs of wisdom which exist in a countenance that may be supposed foolish, although it be really wise; he will not be so mistaken: he will be able to investigate them all, and arrange them according to these four classes.

2.

"The son is often brought in debtor to the great understanding of the father."

I know not whether I have or have not elsewhere made this remark, but it seems a general law of nature to interrupt the propagation of great minds.

3.

"Wisdom in infancy denotes folly in manhood."

4.

"No aid can make those bring forth who are not pregnant."

Expect not, therefore, fruit where seed has not been sown. How advantageous, how important, would physiognomy become, were it, by being acquainted with every sign of intellectual and moral pregnancy, enabled to render aid to all the pregnant, and to the pregnant only!

5.

"The external form of the head is what it ought to be, when it resembles a hollow globe slightly compressed at the sides, with a small protuberance at the forehead, and back of the head. A very flat forehead, or a sudden descent at the back of the head, are no good tokens of understanding."

Notwithstanding the compressure, the profile of such a head would be more circular than oval. The profile of a good head ought to form a circle combined only when with the nose; therefore without the nose, it approaches much more to the oval than the circular. "A very flat forehead," says our author, "is no sign of good understanding." True, if the flatness resembles that of the ox. But I have seen perfectly flat foreheads, let me be rightly understood, I mean flat only between and above the eye-brows, in men of great wisdom. Much, indeed, depends upon the position and curve of the outline of the forehead.

6.

"No animal has so much brain as man. Were the quantity of brain in two of the largest oxen compared to the quantity found in the smallest man, it would prove to be less. The nearer reason, the more brain."

7.

"Large oranges have thick skins, and little juice. Heads of much bone and flesh have little brain. Large bones, with abundance of flesh and fat, are impediments to mind."

8.

"The heads of wise persons are very weak, and susceptible of the most minute impressions."

Often, not always. And how wise? Wise to plan, but not to execute. Active wisdom must have harder bones. One of the greatest of this earth's wonders is a man in whom the two qualities are united; who has sensibility even to painful excess, and colossal courage to resist the impetuous torrent, the whirlpool, by which he shall be assailed. Such characters possess sensibility from the tenderness of bodily feeling; and strength, not so much in the bones, as in the nerves.

9.

"Galen says, a thick belly a thick understanding."—And I with equal truth, or falsehood, may add, a thin belly a thin understanding. Remarks so general, which would prove so many able and wise men to be fools, I value but little. A thick belly certainly is no positive token of understanding. It is rather positive for sensuality, which is detrimental to the understanding; but abstractedly, and unconnected with other indubitable marks, I cannot receive this as a general proposition.

10.

"Aristotle holds the smallest heads to be the wisest."—But this, with all reverence for so great a man, I think was spoken without reflection. Let a small head be imagined on a great body, or a great head on a small body, each of which may be found in consequence of accidents that excite or retard growth; and it will be perceived that, without some more definite distinction, neither the large nor the small head is, in itself, wise or foolish. It is true that large heads, with short triangular foreheads, are foolish; as are those large heads which are fat, and incumbered with flesh; but small, particularly round heads, with the like incumbrance, are intolerably foolish; and, generally, possess that which renders their intolerable folly more intolerable, a pretension to wisdom.

11.

" Small persons are the better for having a head somewhat large, and large persons when the head is somewhat small."

This may be suffered while it extends no further than *somewhat*, but the best, certainly, is when the head is in such proportion to the body, that it is not remarkable either by being large or small.

12.

" Memory and imagination resemble the understanding, as a monkey does a man."

13.

" It is of no consequence to the genius whether the flesh be hard or tender, if the brain do not partake of the same quality; for experience tells us, that the latter is very often of a different temperament to the other parts of the body: but when both the brain and the flesh are tender, they betoken ill to the understanding, and equally ill to the imagination."

14.

" The fluids which render the flesh tender, are phlegm and blood; and these being moist, according to Galen, render men simple and stupid. The fluids, on the contrary, which harden the flesh, are choler and melancholy (or bile), and these generate wisdom and understanding. It is therefore a much worse sign to have tender flesh than rough; and tender signifies a bad memory, with weakness of understanding and imagination."

If I may so say, there is an intelligent tenderness of flesh, which announces much more understanding than do the opposite qualities of rough and hard, I can no more class coriaceous flesh as the characteristic of understanding, than I can tenderness of flesh, without being more accurately defined, as the characteristic of folly. It will be proper to distinguish between tender and porous, or spungy; and between rough and firm, without hardness. It is true that the spungy is less substantial than the firm flesh. " Quorum perdura caro est, ii tardo ingenio sunt; quorum autem mollis est, ingeniosi."—

Aristot. Lib. III. What contradiction! which, however, vanishes, if we translate *perdura* coriaceous and rough, and *mollis*, fine, not porous, tender.

15.

"To discover whether the quality of the brain corresponds with the flesh, we must examine the hair. If this be black, strong, rough, and thick, it betokens strength of imagination and understanding."—Oh no! Let not this be expressed in such general terms. I, at this moment, recollect a very weak man, by nature weak, with exactly such hair. This roughness (*sprödigkeit*) is a fatal word, which, taken in what sense it will, never signifies any thing good.—"But, if the hair be tender and weak, it denotes nothing more than goodness of memory."—Once more too little; it denotes a finer organization, which receives the impression of images at least as strongly as the signs of images.

16.

"When the hair is of the first quality, and we would further distinguish whether it betokens goodness of understanding, or imagination, we must pay attention to the laugh. Laughter betrays the quality of the imagination."—And, I add, of the understanding, of the heart, of power, love, hatred, pride, humility, truth, and falsehood. Would I had artists who would watch for, and design, the outlines of laughter! The physiognomy of laughter would be the best of elementary books for the knowledge of man. If the laugh be good, so is the person. It is said of Christ that he never laughed. I believe it, but had he never smiled, he would not have been human. The smile of Christ must have contained the precise outline of brotherly love.

17.

"Heraclitus says, Αυγη ξηρη ψυχη σοφοτατη—A dry eye, a wise mind."

18.

"We shall find few men of great understanding who write

a fine hand."—It might have been said, with more accuracy, a schoolmaster's hand.

REMARKS ON AN ESSAY UPON PHYSIOGNOMY, BY PROFESSOR LICHTENBERG.

This essay is written with much intelligence, much ornament, and a mild, diffusive eloquence. It is the work of a very learned, penetrating, and, in many respects, highly meritorious person; who appears to possess much knowledge of men, and a large portion of the prompt spirit of observation. His essay, therefore, deserves the utmost attention and investigation. It is so interesting, so comprehensive, affords so much opportunity of remark for the physiognomist, and of remarks which I have yet to make, that I shall here cite the most important passages, and submit them to an unprejudiced, accurate, examination.

Far be it from me to compare myself with the excellent author, to make any pretension to his fanciful and brilliant wit, and, still less, to his learning and penetration. Though I could wish, I dare not hope, to meet and answer him with the same elegance as his polished mind and fine taste seem to demand. I feel those wants which are peculiar to myself, and which must remain mine, even when I have truth on my side. Yet, worthy sir, be assured that I shall never be unjust, and that, even where I cannot assent to your observations, I shall never forget the esteem I owe your talents, learning, and merits.

Let us, in supposition, sit down, in friendship, with your essay before us, and, with that benevolence which is most becoming men, philosophers especially, explain our mutual sentiments concerning nature and truth.

ON PHYSIOGNOMY.

"Certainly (says our author) the freedom of thought, and the very recesses of the heart, were never more severely scrutinized than in the present age."

It appears to me that, at the very beginning, an improper

point of view is taken, which, probably, may lead the author and reader astray through the whole essay. For my own part, at least, I know of no attacks on the freedom of thought, or the secret recesses of the heart. It is universally known that my labours have been less directed to this than to the knowledge of predominant character, capacities, talents, powers, inclinations, activity, genius, religion, sensibility, irritability, and elasticity of men in general, and not to the discovery of actual and present thought. As far as I am concerned, the soul may, and can, in our ingenious author's own words, "brood as secretly over its treasures as it might have done centuries ago; may as tranquilly smile at the progress of all Babylonian works, at all proud assailants of heaven, convinced that, long before the completion of their work, there shall be a confusion of tongues, and the master and the labourers shall be scattered."

Nobody would laugh more than I, at the arrogance of that physiognomist who should pretend to read in the countenance the most secret thoughts and motions of the soul, at any given moment, although there are moments in which they are legible to the most unpractised physiognomist.

In my opinion, likewise, the secrets of the heart belong to pathognomy, to which I direct my attention much less than to physiognomy; on which the author says, more wittily than truly, "it is as unnecessary to write as on the art of love."

The author is very right in reminding us "that we ought to seek physiognomical instruction from known characters with great caution, and even diffidence."

"Whether physiognomy, in its utmost perfection, would promote philanthropy, is at least questionable."—I confidently answer unquestionable, and I hope immediately to induce the reasonable and philanthropic author to say the same.

Physiognomy, in its utmost perfection, must mean the knowledge of man in its utmost perfection.—And shall not this promote the love of man? Or, shall it not, in other words, discover innumerable perfections, which the half physiognomist, or he who is not a physiognomist, cannot discern?

Noble and penetrating friend of man, while writing this, you had forgotten what you had so truly, so beautifully said, "that the most hateful deformity might, by the aid of virtue, acquire irresistible charms."—And to whom more irresistible, more legible, than to the perfect physiognomist?—Irresistible charms, surely, promote love rather than hatred.

From my own experience, I can sincerely declare that the improvement of my physiognomonical knowledge has extended and increased the power of love in my heart.

And though this knowledge may, sometimes, occasion affliction, still it is ever true that the affliction occasioned by certain countenances endears, sanctifies, and renders enchanting, whatever is noble and lovely, which often glows in the human countenance, like embers among ashes. My attention to the discovery of this secret goodness is increased, and the object of my labours is its increase and improvement; and how do esteem and love extend themselves, wherever I perceive a preponderance of goodness!—On a more accurate observation, likewise, the very countenances that afflict me, and which, for some moments, incense me against humanity, do but increase a tolerant and benevolent spirit; for I then discern the nature and the force of that sensuality, against which they have to combat.

All truth, all knowledge of what is, of what acts upon us, and on which we act, promotes general and individual happiness. Whoever denies this is incapable of investigation. The more perfect this knowledge, the greater are its advantages.

Whatever profits, whatever promotes happiness, promotes philanthropy. Where are happy men to be found without philanthropy? Are such beings possible?

Were happiness and philanthropy to be destroyed, or lessened, by any perfect science, truth would war with truth, and eternal wisdom with itself.

The man who can seriously maintain, "that a perfect science may be detrimental to human society, or may not promote philanthropy," (without which, happiness among men cannot be supposed,) is certainly not a man in whose company our author would wish to philosophize; as certainly will he,

with me, assume it as an axiom, that, "The nearer truth, the nearer happiness."

The more our knowledge and judgment resemble the knowledge and judgment of the Deity, the more will our philanthropy resemble the philanthropy of the Deity.

He who knows how man is formed, who remembers that he is but dust, is the most tolerant friend of man.

Angels I believe to be better physiognomists, and more philanthropic, than men; although they may perceive in us a thousand failings and imperfections, which may escape the most penetrating eye of man.

God, having the most knowledge of spirit, is the most tolerant of spirits.

And who was more tolerant, more affectionate, more lenient, more merciful, than thou, who "needest not that any should testify of man, for thou knewest what was in man?"

"It is certain that the industrious, the insinuating, and active blockheads, in physiognomy, may do much injury to society."

And as certainly, worthy sir, it is my earnest desire, my known endeavour, to deter such blockheads from studying physiognomy.

As certainly, can this evil only be prevented by accurate observation.

Equally certain is it, that every science may become dangerous, when studied by the superficial, and the foolish; and the very reverse when studied by the accurate, and the wise. According to your own principles, therefore, we must agree in this, that none but the superficial, the blockhead, the fanatical enemy of knowledge and learning, in general, can wish to prevent "all investigation of physiognomonical principles;" none but such a person "can oppose physiognomonical labours;" none but a blockhead will suppose it unworthy and impracticable, "in these degenerate days, to awaken sensibility, and the spirit of observation, or to improve the arts, and the knowledge of men." To grant all this, as you, sir, do, and yet to speak with bitterness against physiognomy, and physiognomists, I call sowing tares among good seed.

"To obviate old misunderstandings, and avoid new," the author distinguishes "between physiognomy and pathognomy. Physiognomy" he defines to be "a capability of discovering the qualities of the mind, and heart, from the form and qualities of the external parts of the body, especially the countenance, exclusive of all transitory signs of the motions of the mind; and pathognomy, the whole semeiotica of the passions, or the knowledge of the natural signs of the motions of the mind, according to all their gradation and combinations."

I assent to this distinction, entirely, and likewise subscribe to these given definitions.

It is next asked, is there physiognomy? Is there pathognomy? To the latter the author justly replies, "This no one ever yet denied, for what would all theatrical representations be without it? The languages of all ages and nations abound with pathognomonical remarks, and with which they are inseparably interwoven." (Page 13.)

But, read the work as often as I will, I cannot discover whether the author does or does not grant the reality of physiognomy.—In one passage, the author very excellently, says, (page 3,) "No one will deny that, in a world where all things are cause and effect, and where miracles are not to be found, each part is a mirror of the whole. We are often able to conclude from what is near to what is distant, from what is visible to what is invisible, from the present to the past and the future. Thus the history of the earth is written, in nature's characters, in the form of each tract of country, of its sand, hills, and rocks. Thus each shell on the sea-shore proclaims the once included mind, connected, like the mind of man, with this shell: thus, also, might the internal of man be expressed, by the external, on the countenance, concerning which we particularly mean to speak. Signs and traces of thought, inclination, and capacity, must be perceptible. How visible are the tokens impressed upon the body by trade and climate! Yet, what are trade and climate compared to the ever active soul, creative in every fibre; of whose absolute legibility from all and to all, no one doubts?" (Page 4.)

From all mankind, rather than from the writer of this very

excellent passage, should I have expected the following—"What! the physiognomist will exclaim, can the soul of Newton reside in the head of a negro, or an angelic mind in a fiendlike form?"

"Shallow stream of youthful declamation!"

As little could I have expected this passage—"Talents, and the endowments of the mind, in general, are not expressed by any signs in the firm parts of the head."

Never in my life have I met with any thing more contradictory to nature, and to each other, than the foregoing and the following paragraphs.

"If a pea were thrown into the Mediterranean, an eye more piercing than ours, though infinitely less penetrating than the eye of Him who sees all things, might perceive the effects produced on the coast of China."—These are our author's very words.

And shall the whole living powers of the soul, "creative in every fibre," have no determinate influence on the firm parts, those boundaries of its activity, which first were yielding, and acted upon, impressed, by every muscle; which resemble each other in no human body, which are as various as characters and talents, and are as certainly different as the most flexible parts of man? Shall the whole powers of the soul, I say, have no determinate influence on these, or not by these be defined?

But to avoid the future imputation of indulging the shallow stream of youthful declamation; instead of producing facts, and principles deduced from experience;

Let us oppose experience to declamation, and facts to subtleties.

But first a word, that we may perfectly remove a degree of ambiguity which I should not have expected from the accuracy of a mathematician.

"Why not," asks the author, "Why not the soul of Newton in the head of a negro? Why not an angel mind in a fiendlike form? Who, reptile, empowered thee to judge of the works of God?"

Let us be rightly understood; we do not speak here of

what God can do, but of what is to be expected, from the knowledge we have of his works. We ask what the Author of order actually does; and not whether the soul of Newton can exist in the body of a negro, or an angel soul in a fiend-like form. The physiognomonical question is, can an angel's soul act the same in a fiendlike body, as in an angelic body? Or, in other words, could the mind of Newton have invented the theory of light, residing in the head of a negro, thus and thus defined?

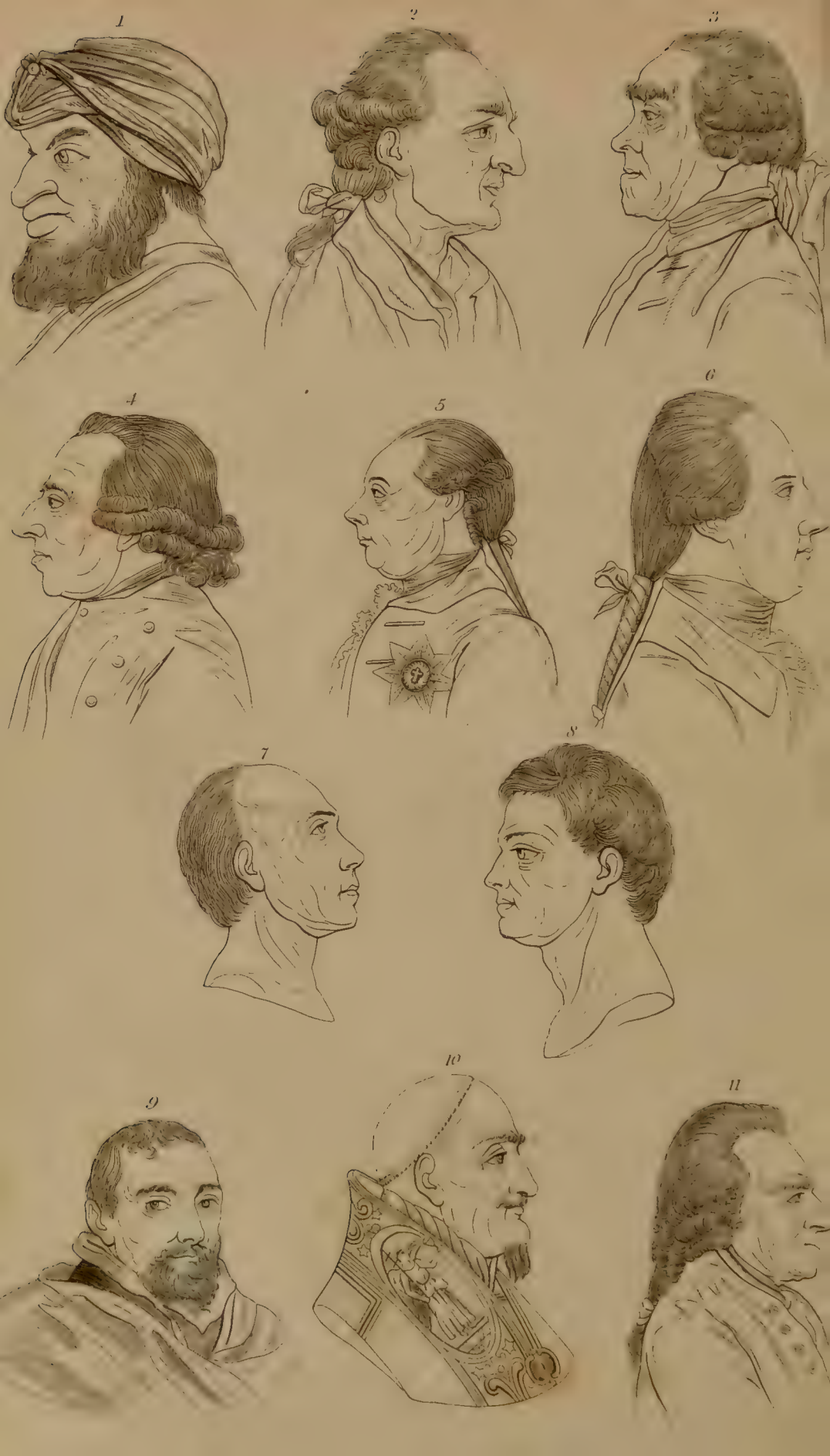
Such is the question.

And will you, sir, the friend, as you are, of truth, will you answer, it might? You, who have previously said of the world, "All things in it are cause and effect, and miracles are not to be found."

I were indeed a reptile, judging the works of God, did I maintain its impossibility by miracle; but the question, at present, is not concerning miracles; it is concerning natural cause and effect.

Having thus clearly stated the argument, permit me, sir, to decide it, by quoting your own words.—"Judas scarcely could be that dirty, deformed mendicant painted by Holbein.* No hypocrite, who associates with the good, betrays with a kiss, and afterwards hangs himself, looks thus. My experience leads me to suppose Judas must have been distinguished by an insinuating countenance, and an ever ready smile."—How true! How excellent! Yet what if I were to exclaim,—"Who empowered thee, reptile, to judge of the works of God?"—What if I were to retort the following just remark, —"Tell me, first, why a virtuous mind is so often doomed to exist in an infirm body? Might not, also, were it God's good pleasure, a virtuous man have a countenance like the beggarly Jew of Holbein, or any other that can be imagined?" But can this be called wise or manly reasoning? How wide is the difference between the suffering and disgusting virtue! Or, is it logical to deduce that, because virtue may suffer, virtue may be disgustful? Is not suffering essential to virtue? To

* See Plate II., Fig. 10.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ask why virtue must suffer, is equivalent to asking why God has decreed virtue should exist.—Is it alike incongruous to admit that virtue suffers, and that virtue looks like vice? Virtue void of conflict, of suffering, or of self-denial, is not virtue, accurately considered; therefore it is folly to ask, why must the virtuous suffer? It is in the nature of things; but it is not in the nature of things, not in the relation of cause and effect that virtue should look like vice, or wisdom like foolishness How, good sir, could you forget what you have so expressively said,—"There is no durable beauty without virtue, and the most hateful deformity may, by the aid of virtue, acquire the most irresistible charms. The author is acquainted with several women whose example might inspire the most ugly with hope."

We do not inquire what may be the infirmities of the virtuous; or whether a man of genius may not become a fool; we ask whether virtue, while existing, can look like present vice; or actual folly, like actual wisdom. You, sir, who are so profound an inquirer into the nature of man, will, certainly, never grant (who, indeed, will?) that the soul of the beloved disciple of Christ could (without a miracle) reside in the dirty, deformed mendicant, the beggarly Jew of Holbein, and act as freely in that as in any other body. Will you, sir, continue to rank yourself, in your philosophical researches, with those who, having maintained such senseless propositions, rid themselves of all difficulties by asking, "Who empowered thee, reptile, to judge of the works of God?"

Is there any occasion to add another word?—Certainly not. —"But where are the experiments, the facts?"—If, sir, the example of Judas be insufficient, you will find some few in the following pages; with such, indeed, the whole work abounds.

PLATE LI.

Fig. 1.—The conformation of the head, the overhanging of the forehead, alone, decidedly speak stupidity, incapable of instruction; and not less so the position of the nose to the mouth, perfectly brutal, without affection or mental enjoyment: the eyes, chin, and beard, all correspond.

Fig. 2.—Calm reason is certainly not expected in this profile; nothing of the tranquillity which is capable of patient attention and consideration. The forehead pressing forward, the strongly-arched nose, (not to mention the divided lips,) the projecting chin, which is like a handle to the face, the outline of the eye, the eager look, expressed in the straight outlines of the upper eyelid, all leave us not a moment in doubt that this is a person of an ardent, rapid, anticipating, hasty character. —All of which is discovered, not by motion, but by the firm parts, or by the flexible in a state of rest.

Fig. 3.—How much consideration in this, notwithstanding its vivacity! How much less sanguine, less ardent, less presumptuous! How much more wisdom, and less courage!—Place eye to eye, nose to nose, and, especially, chin to chin; imagine them only shades, deprived of additional features, and ask yourself, ask any man, if one be considered as deliberate and wise, and the other as passionate and impetuous, which is which; the answer will be general, and the voice of the people will be the voice of God.

Fig. 4.—Carefully calm, wise, deliberation; examination, benevolence, active friendship; but, certainly, not ardent courage, certainly not poetic flight, certainly not heroic deeds, are to be expected from this outline of the forehead to the eyes.

Fig. 5.—Though this be a boyish, almost childish, caricature of a serious, worthy, and not youthful original, yet must every half physiognomist here read mild benevolence; a form in which harshness, rigorous constraint, oppressive ambition, selfish obstinacy, and violent pertinacity, are not to be dreaded: all is mild and gentle, but serious and wise benignity.

Fig. 6.—If this be not the countenance of a man extremely active; if there be not in this progressive impulse, something of native nobility, freedom, magnanimity; that is to say, if any man can show me a nose, resembling this, which does not denote such a character; if this forehead have not facility of comprehension, rather prompt than profound, with a greater propensity to feeling than abstract reasoning, then will I re-

nounce physiognomy.—I say nothing of the cheerful, Titus-like, benevolence of the mouth.

Fig. 7.—This whole profile, especially the upper part, speaks to every observer a philosophic head. Courage, that is to say a brilliant, a heroic courage, it is deficient in; that is in no wise betokened in the sinking outline of the nose, the indenting under the forehead, the eye, nor the mouth. I am certain, past doubt, that fine sensibility, easily oppressed, wounded, or irritated, together with deep philosophical research, must reside in these outlines, in a head of this form.

Fig. 8.—Unwearied patience; firm, immoveable character, difficult to be imposed upon, or diverted from its purpose; pertinacious in the pursuit of plans; capacity without genius; prudence without penetration; activity without any great spirit of enterprise; fidelity without affection; goodness without ardour, are certainly perceptible to all who understand the least of physiognomy, in the present head.

Fig. 9.—The character of greatness!—Although it is true that caricature is certainly produced whenever a great countenance is copied, yet we as certainly obtain in part a grand outline; of this the present head is a proof. Consider the forehead, skull, nose or eyes, individually or combined: the man of power and penetration cannot be mistaken.

Fig. 10.—Does this countenance need a commentary for that eye which views by its own power, and not through a glass presented by the spirit of contradiction? Are not the eyes, nose and mouth, credentials for reflection, wisdom, and stability? Will not such a countenance run the political race like a giant?

Fig. 11.—Bodmer.—Among a thousand blockheads, where will you find this eye, this forehead? Yet is it, in the present feeble copy, a thousand degrees below the original. Whoever resembles this figure, certainly possesses imagination; a perception of the natural, the beautiful, and the useful; and the gift of describing, with easy, rapid, and accurate powers. True wisdom is in the nose; and over the lips hovers all the simplicity of Attic wit.

And, on the subject of shades, which the essayist has, with

inexplicable silence, passed unnoticed, as if no such were to have been found in our fragments; will he, in the face of man, or, silently, in his study, having but glanced at a number of these shades, continue to affirm, without, and contrary to all demonstration, as well as contrary to his own principles, that "talents and endowments of the mind are not expressed by any signs in the firm parts of the head." Or, in other words, that "arbitrarily, and without any internal cause, one has acute, another obtuse, forehead bones."—"It is only accident;" (in a world where nothing happens by accident.) "An angular, a round, a flat, or an arched forehead, may contain the same talents, and the same endowments of mind, in the same degree." —What answer can be made?—None, but see and decide.

PLATE LII.

Fig. 1.—Nothing is more evident to each man conversant with the world, who does not pretend to understand any thing of physiognomonical outlines, than that this, which is merely an outline, betokens fine feeling and thinking; mildness of mind, without powerful or enterprising strength. The position of the forehead shows, in part, a clear and brilliant fancy, and in part free, but not very prompt, or elastic productive powers.

Fig. 2.—Circumspection, consideration, order, skill in business, cold fidelity, are here naturally expected: but, certainly, not from the outline of this forehead, the flights of the poet, or the profound inquiries of the metaphysician. I mean not to dogmatize; I appeal to experience. Show me such a forehead with either of these capacities.

Figs. 3, 4.—Two shades, the originals of which are unknown to me; though they certainly are not common persons. We learn this, not only from the general form, but, especially, in the firm, masculine nose of the female, 4, and in the male, 3, from the position and outline of the forehead, and the originality of the lower parts. I have hitherto seen but few countenances in which so much power and goodness, fortitude and condescension, were combined.

Fig. 5.—Another countenance, the greatness of which no

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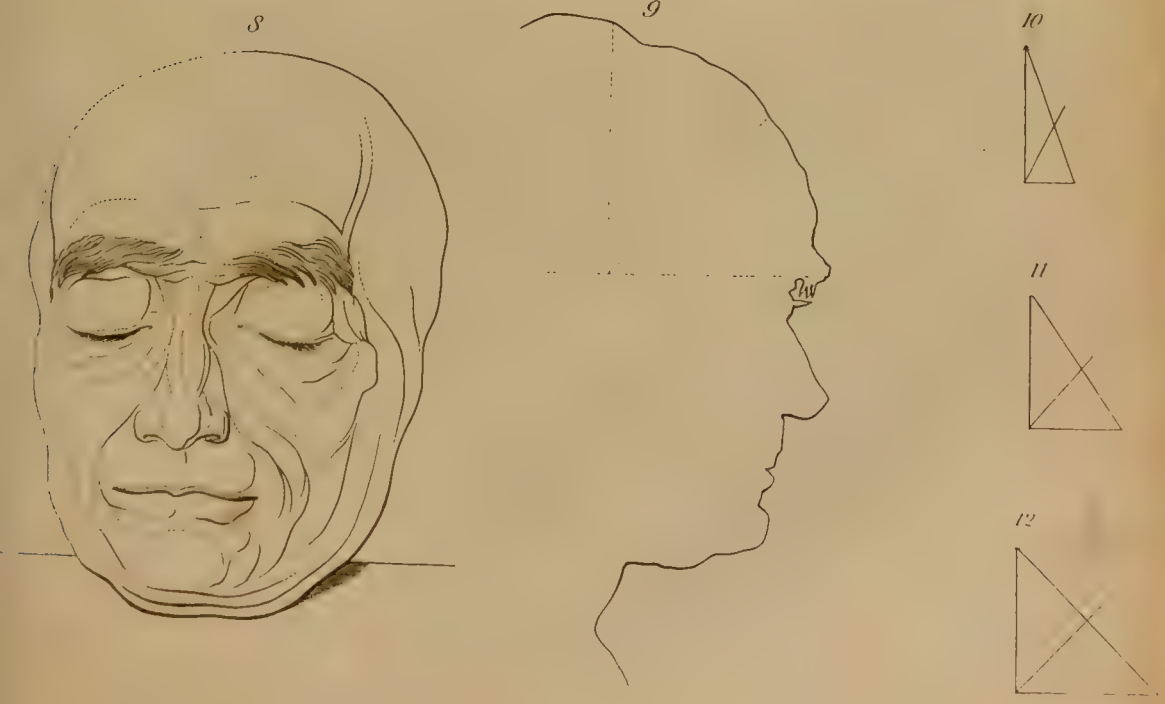
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unprejudiced observer can deny; although this greatness will be much more evident to the physiognomist than to the man of the world. No man, by nature stupid, unpolished, feeble, and irresolute, can look thus. I should not say too much were I to write under this shade—the power and fortitude of a hero, united with the most delicate discrimination and poetical sensibility.

Fig. 6.—The shade of a man remarkable, like its original, among a thousand (especially by the back part of the head), to whom no one, certainly, will deny much comprehension, richness of ideas, and facility of thought and utterance. The position and upper part of the outline of the forehead indicate more power of thought than the under, in which something minute seems to remain. (We speak of this shade only.) Facility of receding, or adopting the opinions of others, would be sought in vain.

If we consider the circuitous outline from the point *a*, above the eye-bones, to *c*, behind the head, we may define, with tolerable certainty, the preponderating characteristic of the mind. What such a head can, or cannot, will be apparent to the common physiognomist, from the section of the profile, thus taken from *a* to *c*; to the greater proficient, from the smaller fragment *a* to *b*; and, to the profound, from *d* to *e*.

Fig. 8.—" The look of the eye, the smile of the mouth, and the motion of the muscles, are all significant. On these all depend, nothing on what remains."—How many thousand times has this assertion been repeated! How many thousand times shall it again be repeated, and that because it contains so much of truth? No error can be repeated that does not contain much truth. No false coin can circulate that has not much sterling ore mingled with its baser alloy. The truth contained in the above proposition is, that very much depends on the look of the eye. The motion of the mouth is inexpressibly significant.—One motion of an individual muscle may express more than can be described.—Whoever denies this must be void of sense. But this truth does not annihilate another, nor can any one truth be contradictory to another. We have given numerous examples to prove that

the proposition above stated is not exclusively true; which, in my opinion, is still more apparent from this *mask*, Fig. 8,* of a wise man, feeble and shrivelled as it is.—All is here at rest; no look of the eye, no motion of the lip; yet who can say this lifeless countenance does not speak? Who shall affirm, having this countenance before him,—that deprived of the living eye, and its glance, deprived of the motion of the muscles, there is no feature that is significant. Does not wisdom hover in these eyebrows, even though they were singly considered? Does not penetration, demanding our reverence, conceal itself under their shadow? And may we, with as great probability, expect a common as a sublime understanding, in the arching of this forehead? Does this closed eye say nothing; this outline of the nose, this middle line of the mouth, this oblique muscle from the nose to the mouth, this tranquil proportion, this harmony of individual parts and features, do they all say nothing?—Where is the man who, this lying before him, has sufficient insensibility to answer, no?

Figs. 7, 9.—Two additional shades of the same head. 9, is the most accurate in the lower part, and 7, in the upper; yet both will discover more to the physiognomist than 8, although they only contain one of a thousand outlines that mark the features of the countenance; and although nothing can be imagined more still, more inanimate.

From the top of the skull to the neck, Fig. 9, before and behind, all speaks one language.—Deep, close, excellent, permanent wisdom. All denote a man whose like will not be discovered, no, not among a million of men. The not to be led, ever leading, ever creating, ever proceeding towards the goal, and waiting, with tranquillity, for the accomplishment of what is foreseen: the man of light, of power and act; at the aspect of whom all present acknowledge, "here is one greater than myself." This arched forehead, these sharp, projecting eye-bones, and penthouse brows, these hollows above the eye, this projecting pupil, these lips, rigidly shut, this prominent chin, these hills and hollows in the back of the head,—all speak one language to all mankind.

* *Larve.* Perhaps, a cast taken after death.—T.

You are, by this time, sensible, worthy sir, yes, I am convinced you are, that, independent of the motion of the muscles, the fire of the eyes, of complexion, gesture, and attitude; independent of speech and action; there is a physiognomy of the firm parts, of the grand outlines; a physiognomy of the talents, which may be read, even in the sleeping, or the dead; a physiognomy that can read every thing, in the same countenance, even though the mind have lost its power, or health, as if it were yet in its natural state. Still further to convince an antagonist so penetrating, oh! that I had your own countenance, sir, taken sleeping, to lay before you; if it were but the outline from the top of the forehead to the extremity of the eye-bones. I have not the pleasure to know you, have never seen any picture, any shade, of you; yet am I as certain as if I had known, had seen, that the mere shade of your profile, or a three-quarter drawing of your countenance, would, without further proofs, be a new demonstration to me and all my readers, of the truth, that talents and genius may, with certainty, be known by the firm parts of the countenance.

If life and health be granted me, I shall, in my physiognomonical lines, demonstrate that, from the mere outlines of the skull, the degree of the powers of understanding, at least the proportion of its capacity and talents to other heads, may be mathematically defined, and show in what manner. Were I a mathematician, nothing would be more easy to me than to calculate a table of the proportions to determine the capacities of all skulls, in like circumstances. This I am unable, at present, to perform, though I am certain it might be effected by a mathematician. It may, to many, probably appear the assertion of a weak man, but it is an assertion deduced from an inquiring love of truth, that, if we draw two lines and form a right angle between the top and the most extreme horizontal point of the forehead, taken in profile, and compare the horizontal and perpendicular lines, and their relation to the diagonal, we may, from the relation of these lines, determine, at least in general, the capacity of the forehead. Much more accurate, precise, and convincing experiments than even these might be made. I hope neither wise man nor fool will doubt

the truth, that talents are denoted by the firm parts of the body.

Dear friend of truth, what can I do but appeal to experiment? What but, with innocent zeal for truth, for the voice, the word of God, revealed in the human form, intreat, let experiments be made? Folios of subtleties cannot preponderate against a single page, a single line of accurate experiment. He who appeals to experiment will inexorably despise all the gentleman-like unphilosophical inquirers, who never make experiments, who will not look at experiments already made, and who, with contemning ridicule, exclaim, it cannot be, although it is.

Experiment being made, it will, sir, be as certain as that I write, or that you read, that each forehead of an idiot, so known to be, in all its outlines will essentially differ from the forehead of a man of known genius: experiment made, it will be found that the forehead whose base line is two-thirds shorter than its height, is the forehead of a fool. If it be still shorter, in proportion to its height, the more stupid is the man. On the contrary, the longer the horizontal line, and the more it corresponds to its diagonal, the more it is a sign of understanding. The more suddenly, and remarkably, the radii of the quadrant, the right angle of which is applied to the said right angle of the forehead, the more suddenly these radii, which, for example, make an angle of ten degrees, shorten in unequal proportion, the more stupid is the man; and the more wise, the juster the proportion between them. The powers of the understanding will be essentially different if the arch of the forehead, and especially the horizontal radius, exceeds the arch of the quadrant, from what they will if it runs parallel (equal) or not parallel (equal) with it.*

The annexed plate may, in some measure, more clearly express my thoughts. A forehead similar to Fig. 12, will be much wiser than one formed like 11; and 11, in like manner, wiser than 10. A forehead that shall most approach the form 10, will most approach idiotism.

* The translator has been obliged to be as literal as possible; the meaning of the author will best be gained by the first part of the paragraph.

The most certain and simple of demonstrations, which we may at any time make, is the form of the skulls of children, which daily is altered, as the faculties are unfolded; and, when the forehead has acquired permanency, the skull also remains permanent.

That this is not all declamation I am certain. Declamation is a word in vogue, by which all disagreeable truths are to be overturned; but I affirm that this is truth and not declamation. I am certain, for I have made experiments, and on these I found my physiognomonical judgments; and I consider all as declamation, unworthy answer, opposed to these experiments, unless it be still more accurate experiments. High sounding words, void of truth, deserve this appellation. But how can you, children of truth, declare truth, obtained by experiment, and published with the zeal of cheerfulness, to be declamation? We speak not of indifferent things; though no truth whatever, however insignificant it may appear to be, is in reality indifferent. We speak of truth most worthy of, most important to, man; of determining what are the faculties of men, of all determinations the most momentous; of the hidden wisdom and truth of God, which may, and will, be made visible in us, and in our likeness.—To be indifferent, to be cold on this subject, would, to me, be the worst of affectation. If I speak truth from conviction, and that I do, all who shall make experiments after me will themselves be convinced, then is this truth to me most important. I can, therefore, only repeat my intreaty to you, mathematical friend of truth, measure,—measure a dozen, or half a dozen, heads of persons whom you know to be persons of genius, and contrast them with others whom you know to be idiots. Measure them in what manner you please, according to my rules, or your own. I cannot further elucidate this particular, since a succession of such definitions would require a separate work; but I could not forbear intimating thus much. Whoever shall prosecute the discovery of this truth will perceive it, and rejoice in that God who creates all things in proportion. (Παντα γεωμετρουντος Θεου.)

"Select shades of thinking heads," says the essayist, "must be compared to other select shades of the thoughtless and the foolish."—(This has been, this shall continue to be done.)—"We should not contrast the well-educated man with the village blockhead."—(And, permit me to ask, why not? What means are so effectual as every varied kind of experiment to obtain certainty in knowledge?)

"A well-educated man."—What care of education can arch the skull of a negro like that of the star-conversant astronomer? We are speaking of the firm parts, and how are these affected by education? Natural idiots and men of natural genius, fools and wise men, that were originally formed such, and such remain, accidents excepted, ought, in my opinion, to be compared; and these we have compared. Thinking heads, I acknowledge, ought to be select; for every such head is, of itself, in a certain manner, select; while, on the contrary, the thoughtless, and the village blockhead, are easily to be found. The numbers of the wise and the foolish are, indeed, very unequal; but let the latter be brought; let countenance be contrasted to countenance, outline to outline, and let not what we have so frequently repeated, be forgotten.—Let us examine the firm parts which nature gave them, distinctly from the flexible parts, which they have acquired by accident, disease, calamity, or unfortunate love.—Let us distinguish what they were before they were fools: we shall soon perceive which was the natural, which the accidental fool.

"The inhabitants of Bedlam," says our author, "would inspire respect, did they not look like men turned to statues; did they not walk with clasped arms, and countenances of horror; did they not smile with vacant eyes, and listen to the imaginary songs of angels." Add to this, that the firm parts still inspire respect; add, that coming from the hands of nature, they were not mad; add, that accident has made them what they are. Such examples we have produced, and more such shall again produce. But how may it be deduced from all this—"that physiognomy is extremely deceitful?"

Extremely deceitful!—What! when the former inclinations and powers of mind still are denoted! For such must be shown

since respect is inspired. Deceitful!—What! when accidental debility of mind is visible! Surely, good sir, you are jocular. I can find no other mode of reconciling what seems, to me, so self-contradictory; unless, indeed, we totally misunderstand each other.—Show me the countenances of natural idiots that look like men of natural understanding; show me an idiot born, not an idiot by accident, either like Newton, sir, or like yourself.

Shall we proceed?—Yes, some few more passages.

"Our senses acquaint us only with the superficies, from which all deductions are made. This is not very favourable to physiognomy, for which something more definite is requisite; since this reading of the superficies is the source of all our errors, and frequently of our ignorance."

Such is our nature; we absolutely can read nothing more than the superficies. In a world devoid of miracles, the external ever must have a relation to the internal; and, could we prove all reading of the superficies to be false, what should we effect but the destruction of all human knowledge? All our inquiries produce only new superficies. All our truth must be the truth of the superficies. It is not the reading of the superficies that is the source of all our error; for, if so, we should have no truth; but the not reading; or, which is the same in effect, the not rightly reading.

If "a pea thrown into the Mediterranean sea would effect a change in the superficies which should extend to the coast of China," any error that we might commit, in our conclusions concerning the action of this pea, would not be because we read only the superficies, but because we cannot read the superficies.

"That we can only read the superficies is not very favourable to physiognomy, for which something more definite is requisite." Something more definite we have continually endeavoured to give, and wish to hear the objections of acute inquirers. But let facts be opposed to facts. Does not our author, by the expression, "Since the internal is impressed upon the external," seem to grant the possibility of this im-

pression? And, if so, does not the superficies become the index of the internal? Does he not, thereby, grant the physiognomy of the firm parts?

But he asks, "If the internal be impressed upon the external, is the impression to be discovered by the eyes of men?"

Dare I trust my eyes, that I have read such a passage in the writings of a philosopher!

What we see we see. Be the object there, or be it not, the question ever must be, do we or do we not see? That we do see, and that the author, whenever he pleases, sees also, his essay is a proof; as are his other works, published and unpublished. Be this as it may, I know not what would become of all our philosophers, and philosophy, were we, at every new discovery of things, or the relations of things, to ask, was this thing placed there to be discovered?

With what degree of ridicule would our witty author treat the man who should endeavour to render astronomy contemptible by asking, "Though the wisdom of God is manifest in the stars, were the stars placed there to be discovered?"

"Must not signs and effects which we do not seek, conceal and render those erroneous of which we are in search?" The signs we seek are manifest, and may be known. They are the terminations of causes, therefore effects, therefore physiognomonical expressions. The philosopher is an observer, an observer of that which is sought, or not sought. He sees, and must see, that which presents itself to his eyes; that which presents itself is the symbol of something which does not present itself. What he sees can only mislead him when he does not see rightly. If the conclusion be true, "that signs and effects which we do not seek must conceal, and render erroneous, those of which we are in search," then ought we to seek no signs and effects, and thus all sciences vanish. I should hope a person of so much learning, as is our author, would not sacrifice all human sciences for the sole purpose of heaping physiognomy on the pile. I grant the possibility and facility of error is there; and this should teach us circumspection; should teach us to see the thing that is, without the addition of any

thing that is not. But to wish, by any pretence, to divert us from seeing and observing, and to render inquiry contemptible, whether with rude or refined wit, would be the most ridiculous of all fanaticism. Such ridicule, in the mouth of a professed enemy of false philosophers, would be as vapid as false. I am persuaded, indeed, my antagonist is only in jest.

"Were the growth of the body," says the author, "in the most pure of atmospheres, and modified only by the emotions of the mind, undisturbed by any external power, the ruling passion, and the prevailing talent, I allow, might produce, according to their different gradations, different forms of countenance, like as different salts crystallize in different forms, when obstructed by no impediment. But is the body influenced by the mind alone; or, is it not, rather, exposed to all the impulses of various contradictory powers, the laws of which it is obliged to obey? Thus each mineral, in its purest state, has its peculiar form; but the anomalies which its combination with others occasions, and the accidents to which it is subjected, often cause the most experienced to err, when they would distinguish it by its form." What a simile! Salts and minerals compared to an organized body, internally animate! A grain of salt, which the least particle of water will instantaneously melt, to the human skull, which has defied misfortune and millions of external impressions for centuries! Dost thou not blush, Philosophy? Not to confine ourselves to the organization or the skulls of men, and other animals, do we find that even plants, which have not the internal resistance, the elasticity of man, and which are exposed to millions of counteracting impressions from light, air, and other bodies, ever change their form, in consequence of such causes? Which of them is ever mistaken for another, by the botanist? The most violent accidents scarcely could effect such a change, so long as they should preserve their organization.

"Thus is the body at once acted upon by the mind and by external causes,"—(excellently expressed)—"and manifests not only our inclinations and capacities,"—(these then it does manifest; and who ever said it manifested these alone?)—"but also the effects of misfortune, climate, diseases, food, and

thousands of inconveniences to which we are subjected, not always in consequence of our vice, but often by accident, and sometimes by our virtues." Who would, who can, deny this? But is the foregoing question, hereby, answered? We are to attend to that. Does not our essayist himself say, "the body is acted upon by the mind and external causes?" Therefore not by external causes alone. May it not equally be affected by the internal energy, or the inactivity of the mind? What are we contending for? Has it not (if indeed the author be in earnest) the appearance of sophistry to oppose external to internal effects, and yet own the body is acted upon by both? And will you, sir, acute and wise as you are, maintain that misfortune can change a wise, a round, and an arched, into a cylindrical forehead; one that is lengthened into one that is square; or the projecting into the short retreating chin? Who can seriously believe and affirm that Charles XII., Henry IV., Charles V., men who were, undoubtedly, subject to misfortunes if ever men were, thereby acquired another form of countenance, (we speak of the firm parts not of scars,) and which forms denoted a different character to what each possessed, previous to such misfortunes? Who will maintain that the noses of Charles XII., or Henry IV., denoting power of mind, previous to their reverse of fortune, the one at Pultawa, the other by the hand of Ravaillac, suffered any change, and were debased to the insignificant pointed nose of a girl? Nature acts from within upon the bones; accident and suffering act on the nerves, muscles, and skin. If any accident attack the bones, who is so blind as not to remark such physical violence? The signs of misfortunes are either strong or feeble. When they are feeble, they are effaced by the superior strength and power of nature; when strong, they are too visible to deceive, and, by their strength and visibility, warn the physiognomist not to suppose them the features of nature. By the physiognomist I mean the unprejudiced observer, who, alone, is the real physiognomist, and has a right to decide; not the man of subtlety, who is, wilfully, blind to experience. —"Are the defects which I remark in an image of wax, always the defects of the artist, or are they not the conse-

quences of unskilful handling, the sun's heat, or the warmth of the room?"—Nothing, dear friend of truth, is more easy to remark, in an image of wax, than the original hand of the master; although it should, by improper handling, accidental pressure, or melting, be injured. This example militates, sir, against yourself. If the hand of the master be visible in an image of wax, where it is so easily defaced, how much more perceptible must accident be, in an organized body, so individually permanent? Instead of an image of wax, the simile, in my opinion, would be improved were we to substitute a statue: and, in this, every connoisseur can distinguish what has been broken, chopped, or filed off, as well as what has been added by a later hand. And why should not this be known in man? Why should not the original form of man be more distinguishable, in despite of accident, than the beauty and workmanship of an excellent statue, which has been defaced?

"Does the mind, like an elastic fluid, always assume the form of the body; and, if a flat nose were the sign of envy, must a man, whose nose by accident should be flattened, consequently, become envious?"

The inquirer will gain but little, be this question answered in the negative or the affirmative.

What is gained were we to answer—"Yes; the soul is an elastic fluid, which always takes the form of the body?" Would it thence follow that the flattened nose has lost so much of its elasticity as would be necessary to propel the nose?

Or where would be the advantage should we reply—"No; all such comparisons are insignificant, except to elucidate certain cases; we must appeal only to facts."

But what would be answered to a less subtle, and more simple question—Is there no example of the mind being injured by the maiming of the body? Has not a fractured skull, by compressing the brain, injured the understanding? Does not castration render the male half female?—But to answer wit with reason, says a witty writer, is like endeavouring to hold an eel by the tail.

We wholly subscribe to the affirmation that, "It is absurd to suppose the most beautiful mind is to be found in the most beautiful body, and the most deformed mind in the most deformed body." We have explained ourselves on this subject so amply, in former fragments, that our being supposed to hold the contrary opinion, appears incomprehensible. We only say, there is a proportion and beauty of body which is more capable of superior virtue, sensibility, and action, than the disproportionate. We say with the author, "Virtue beautifies, vice deforms." We most cordially grant honesty may be found in the most ugly, and vice in the most beautiful of the forms of men.

We differ from him, on the contrary, concerning the following assertion. "Our languages are exceedingly barren of physiognomonical terms. Were physiognomy a true science, the language of the vulgar would have been proverbially rich in its terms. The nose occurs in a hundred proverbs and phrases, but always pathognomonically." (Instead of a hundred, I am acquainted only with one such phrase, *nasenrumse,* to turn up the nose,) "denoting past action, but never physiognomonically betokening character, or disposition."—*Homo obesæ, obtusæ naris,* said the ancients. And had they not said it, what could thence have been adduced; since we can prove, *a posteriori,* that the nose is a physiognomonical sign of character?

I have neither the learning nor the inclination to cite sufficient proofs of the contrary from Homer, Suetonius, Martial, and a hundred others. That which is, is, whether perceived by the ancients or not. Such dust might blind a school-boy, but not the eyes of a sage, who sees for himself, and who knows that each age has its measure of discovery, and that there are those who fail not to exclaim against all discoveries which were not made by the ancients.

"I wish to know" (says our author) "not what man may become, but what he is."—For my part, I wish to know both. Many vicious men resemble valuable paintings, that have been destroyed by varnish. Would you pay no attention to such a

painting? Is it wholly unworthy of you, though a connoisseur should assure you, the picture is damaged, but there is a possibility of clearing away the varnish, for this master's colours are so strongly laid on, and so essentially good, that no varnish can penetrate deep enough, if we are but careful in bringing it away not to injure the picture?—Is this of no importance?

You observe the smallest change of position in the polar star; days are dedicated to examine how many ages shall elapse before it will arrive at the nearest point of approach. I do not despise your labours.

But is it of no importance to you, to fathers, mothers, guardians, teachers, friends, and statesmen, to inquire what a man may become, or what must be expected from this or that youth, thus and thus formed and educated?

Many foolish people are like excellent watches, which would go well were the regulator but rectified.

Do you pay no attention to the goodness of the mechanism, although a skilful watchmaker should tell you this was, and is, an excellent piece of workmanship, infinitely better than that which you see set with brilliants, which, I grant, will go well for a quarter of a year, but will then stop?—Clean this, repair it, and straighten the teeth of this small wheel. Is this advice of no importance? Will you not be informed what it might have been, what it may yet probably be?—Will you not hear of a treasure that lies buried, and, while buried, I own useless; but will you content yourself with the trifling interest arising from this or that small sum?

Do you pay attention only to the fruit of the present year, and which is, perhaps, forced; and do you neglect the real goodness of a tree, which, with attention, may bring forth a thousand fold; although, under certain circumstances, it may yet have brought forth none? Have the hot blasts of the south parched up its black leaves, or has the storm blown down its half-ripened fruit, and will you, therefore, not inquire whether the root does not still remain undestroyed?

I feel I am weary, and that I weary others; especially as I

am more and more convinced that our pleasant author, at least hitherto, meant only to amuse himself.

I shall only produce two more contradictions, which ought not to have escaped the author, and scarcely can escape any thinking reader.

In one place he very excellently says, "Pathognomonical signs, often repeated, are not always entirely effaced, but leave physiognomonical impressions. Hence originate the lines of folly, ever gaping, ever admiring, nothing understanding; hence the traits of hypocrisy; hence the hollowed cheek, the wrinkles of obstinacy, and heaven knows how many other wrinkles. Pathognomonical distortion, which accompanies the practice of vice, will, likewise, in consequence of the disease it produces, become more distorted and hateful. Thus may the pathognomonical expression of friendship, compassion, sincerity, piety, and other moral beauties, become bodily beauty, to such as can perceive and admire these qualities. On this is founded the physiognomy of Gellert, which is the only true part of physiognomy.—(The only true!)—This is of infinite advantage to virtue, and is comprehended in a few words; virtue beautifies, vice deforms."

The branch, therefore, hath effect, the root none; the fruit has physiognomy, the tree none; the laugh of self-sufficient vanity may, therefore, flow from the most humble of hearts; and the appearance of folly from the perfection of wisdom: the wrinkles of hypocrisy, therefore, are not the result of any internal power or weakness. The author will always fix our attention on the dial plate, and will never speak of the power of the watch itself. But take away the dial-plate and still the hand will go. Take away those pathognomonical traits, which dissimulation sometimes can effect, and the internal power of impulse will remain. How contradictory, therefore, is it to say, the traits of folly are there, but not the character of folly; the drop of water is visible, but the fountain, the ocean, not!

Once more. How incongruous is it to say, "There is pathognomy, but this is as unnecessary (to be written) as an art of love. It chiefly consists in the motion of the muscles of the countenance, and the eyes, and is learned by all men. To

teach this would be like an attempt to number the sands of the sea!"—Yet the author, in the very next page, with great acuteness, begins to teach pathognomy by explaining twelve of the countenances of Chodowiecki; in which how much is there included of the science of physiognomy!

And now permit me, worthy antagonist,—yet no longer antagonist, but friend, convinced by truth, and the love of truth, —permit me, I say, to give, in one continued quotation, some of your excellent thoughts and remarks, from your essay, and elucidations on the countenances of Chodowiecki, part of which have been already cited in this fragment, and part not. I am convinced they will be agreeable to my readers.

"Our judgment concerning countenances frequently acquires certainty, not from physiognomonical nor pathognomonical signs, but from the traces of recent actions, which men cannot shake off. Debauchery, avarice, beggary, have each their livery, by which they are as well known as the soldier by his uniform, or the chimney-sweeper by his sooty jacket. The addition of a trifling expletive in discourse will betray the badness of education, and the manner of putting on the hat what is the company we keep, and what the degree of our folly."—Suffer me here to add, shall not then the whole form of man discover any thing of his talents and dispositions? Can the most milky candour here forget the straining at a gnat and swallowing a camel?—"Mad people will, often, not be known to be such, if not in action. More will often be discovered concerning what a man really is by his dress, behaviour, and mode of paying his compliments, at his first visit, and introduction, in a single quarter of an hour, than in all the time he shall remain."—By unphysiognomonical eyes, permit me to add.—"Cleanliness, and simplicity of manner, will often conceal passions."

"Nothing, often, is to be surmised from the countenances of the most dangerous men. Their thoughts are all concealed under an appearance of melancholy. Whoever has not remarked this, is unacquainted with mankind. The heart of the vicious man is always less easy to be read the better his edu-

cation has been, the more ambition he has, and the better the company he has kept.

" Cowardice and vanity, governed by an inclination to pleasure and indolence, are—(sometimes)—not marked with strength equivalent to the mischief they occasion; while, on the contrary, fortitude, in defence of justice, against all opponents whatever, be their rank and influence what it may, and the conscious feeling of real self-worth, often look very dangerous, especially when unaccompanied by a smiling mouth.

" However specious the objections brought by the sophistry of the sensual, it is, notwithstanding, certain there is no possible durable beauty without virtue, and the most hateful deformity may, by the aid of virtue, acquire irresistible charms. Examples of such perfection, among persons of both sexes, I own, are uncommon, but not more so than heavenly sincerity, modest compliance, without self-degradation, universal philanthropy, without busy intrusion, a love of order, without being minute, or neatness, without foppery, which are the virtues that produce such irresistible charms."—How truly, how finely expressed!

" In like manner, vice, in persons yielding to its influence, may highly deform; especially, when, in consequence of bad education, and want of all knowledge of the traits of moral beauty, or of will to assume them, the vicious man finds no day, no hour, in which to repair the ravages of vice.

" Who will not listen to the mouth in which no trait, no shade of falsehood is discoverable? Let it preach the experience of what wisdom, what science it may, comfort will ever be the harbinger of such a physician, and confidence hasten to bid him welcome.

" A certain writer says, that one of the most hateful objects in the creation is a vicious, and deformed old woman.—We may also say, that the virtuous matron, in whose countenance goodness and the ardour of benevolence are conspicuous, is an object most worthy our reverence. Age never deforms the countenance, when the mind dares appear unmasked; it only wears off the fresh varnish, under which coquetry, vanity, and vice were concealed. Wherever age is exceedingly deformed,

the same deformity would have been visible in youth, to the attentive observer. This is not difficult; and were men to act from conviction, instead of flattering themselves with the hope of fortunate accidents, happy marriages would be less seldom; and, as Shakspeare says, the bonds which should unite hearts would not so often strangle temporal happiness."*

This is speaking to the heart. Oh that I could have written my fragments in company with such an observer! Who could have rendered greater services to physiognomy than the man who, with the genius of a mathematician, possesses so accurate a spirit of observation?

EXTRACTS FROM AUTHORS, WITH REMARKS.

SOME PHYSIOGNOMONICAL EXTRACTS FROM AN ESSAY INSERTED IN THE DEUTSCHEN MUSEUM, A GERMAN JOURNAL OR REVIEW.

I SHALL only extract some particular observations from this essay; and, in general, only those which I suppose to be importantly true, importantly false, or ill-defined.

1.

"We are told that men with arched and pointed noses are witty; and that the blunt-nosed are not so."

A more accurate definition is necessary, which, without drawing, is almost impossible. Is it meant, by arched noses, arched in length or in breadth?

How arched? This is almost as indeterminate as when we speak of arched foreheads. All foreheads are arched. Innumerable noses are arched; the most witty and the most stupid. Where is the highest point of arching? Where does it begin? What is its extent? What its strength?

It is true that people with tender, thin, sharply-defined, an-

* I have not been able, by any effort of the memory, research, or inquiry among the well read, to recollect or find the passage here alluded to; and was therefore obliged to remain satisfied, much against my will, with translating Shakspeare from the German.—T.

gular noses, pointed below, and something inclined towards the lip, are witty, when no other features contradict these tokens; but that people with blunt noses are not so is not entirely true. It can only be said of certain blunt noses, for there are others of this kind extremely witty, though their wit is certainly of a very different kind to that of the pointed nose.

2.

"It is asked" (supposing for a moment that the arched and the blunt nose denote the presence or absence of wit) "is the arched nose the mere sign that a man is witty, which supposes his wit to originate in some occult cause; or is the nose itself the cause of wit?"

I answer sign, cause, and effect, combined.

Sign; for it betokens the wit; is an involuntary expression of wit.

Cause; at least cause that the wit is not greater, less, or of a different quality; boundary cause.

Effect; produced by the quantity, measure, or activity, of the mind, which suffers not the nose to alter its form, to be greater or less. We are not only to consider the form, as form, but the matter of which it is moulded, the conformability of which is determined by the nature and ingredients of this matter, which is, probably, the origin of the form. According to the given mass of this matter must the immortal Θειον (divine principle) in man, which is limited by it, act. From the moment that the two are united, the determinate elasticity of this spirituality begins, as a spring is rendered active by opposition and constraint.

Thus is it true, and not true, that certain blunt noses are insuperable obstacles to the attainment of wit. Not true; for before the blunt form of the nose was thus defined, the possibility did not exist, that, in this given mind, and in the determinate organization which was the result of this, it should be otherwise formed. The mind, the life, the identity, which the Creator meant not to be witty, wanted the necessary space to sharpen the nose: therefore the nose is not, in itself, an impediment to becoming witty.

But true and certain it is that there are blunt noses which are incapable of receiving a certain quantity of wit; therefore it may be said, with more subtlety than philosophy, they form an insuperable barrier.

3.

" The correspondence of external figure with internal qualities is not the consequence of external circumstances, but, rather, of physical combination. They are related like cause and effect, or, in other words, physiognomy is not the mere image of internal man, but the efficient cause "—(I should rather say the limiting cause)—" The form and arrangement of the muscles determine the mode of thought and sensibility of the man."—(I add: these, also, are determined by the mind of man.)

4.

" A broad conspicuous forehead is said to denote penetration: this is natural. The muscle of the forehead is necessary to deep thought; if it be narrow and contracted it cannot render the same service as if spread out like a sail."

Without contradicting the general proposition of the author, I shall here, more definitely, add, it is, if you please, generally true that, the more brain the more mind and capacity. The more stupid animals are those with least brain; and those with most the wisest. Man, generally wiser, has more brain than other animals; and it appears just to conclude, from analogy, that wise men have more brain than the foolish. But accurate observation teaches that this proposition, to be true, requires much definition and limitation. Where the matter and form of the brain are similar, there the greater space for the residence of the brain is, certainly, the sign, cause, and effect of more and deeper comprehension; therefore, *cæteris paribus*, a larger quantity of brain, and, consequently, a spacious forehead, is more intelligent than the reverse. But as we frequently live more conveniently in a small well-contrived chamber than in more magnificent apartments, so do we find that in many small, short foreheads, with less, or apparently less brain than others, the wise mind resides at its ease. I have

known many short, oblique, straight-lined (when compared with others apparently arched, or even really well-arched) foreheads which were much wiser, more intelligent and penetrating, than the most broad and conspicuous; many of which, latter I have seen in extremely weak men. It seems, indeed, to me, a much more general proposition, that short compressed foreheads are wise and understanding; though this, likewise, without being more accurately defined, is far from generally true. But it is true that large spacious foreheads, which, if I do not mistake, Galen, and after him, Huart, have supposed the most propitious to deep thinking, which form a half sphere, are usually the most stupid. The more any forehead (I do not speak of the whole skull) approaches a semispherical form, the more is it weak, effeminate, and incapable of reflection; and this I speak from repeated experience. The more straight lines a forehead has, the less capacious must it be; for the more it is arched, the more must it be roomy; and the more straight lines it has, the more must it be contracted. This greater quantity of straight lines, when the forehead is not flat like a board, for such flatness takes away all understanding, denotes an increase of judgment, but a diminution of sensibility. There are, however, undoubtedly, broad, capacious foreheads, without straight lines, particularly adapted to profound thinking; but these are conspicuous by their oblique outlines.

5.

What the author has said of enthusiasts, requires much greater precision before it ought to be received as true.

"Enthusiasts are said, commonly, to have flat, perpendicular foreheads."—Oval, cylindrical, or pointed at top, should have been said of those enthusiasts who are calm, cold-blooded, and always continue the same. Other enthusiasts, that is to say, such as are subject to a variety of sensation, illusion, and sensual experience, seldom have cylindrical, or sugar-loaf heads. The latter, when enthusiasts, heat their imagination concerning words and types, the signification of which they do not understand, and are philosophical, unpoetical enthusiasts.

Enthusiasts of imagination, or of sensibility, seldom have flat forms of the countenance.

6.

"Obstinate, like enthusiastic persons, have perpendicular foreheads." The perpendicular always denotes coldness, inactivity, narrowness; hence firmness, fortitude, pertinacity, obstinacy, and enthusiasm, may be there. Absolute perpendicularity, and absolute want of understanding, are the same.

7.

"Each disposition of mind is accompanied by a certain appearance, or motion, of the muscles; consequently the appearance of man, which is natural to, and ever present with him, will be accompanied by, and denote, his natural disposition of mind. Countenances are so formed originally, that to one this, and to another that, appearance is the easiest. It is absolutely impossible for folly to assume the appearance of wisdom, otherwise it would no longer be folly. The worthy man cannot assume the appearance of dishonesty, or he would be dishonest."

All excellent; except the last. No man is so good as not, under certain circumstances, to be liable to become dishonest. At least there is no physical impossibility that he should. He is so organized that he may be overpowered by a temptation sufficiently strong. The possibility of the appearance must be there as well as the possibility of the act. He must, also, be able to assume the appearance of dishonesty, when he observes it in a thief, without necessarily becoming a thief. The possibility of assuming the appearance of goodness is, in my opinion, very different. The appearance of vice is always more easily assumed by the virtuous, than the appearance of virtue by the vicious; as it is evidently much easier to become bad, when we are good, than good, when we are bad. Understanding, sensibility, talents, genius, virtue, or religion, may with much greater facility be lost than acquired. The best may descend as low as they please, but the worst cannot ascend to the height they might wish. The wise man may, physically, without a miracle, become a fool; and the most virtuous, vicious; but

the idiot-born cannot, without a miracle, become a philosopher; nor the distorted villain, noble and pure of heart. The most beautiful complexion may become jaundiced, may be lost; but the negro cannot be washed white. I shall not become a negro, because, to imitate him, I blacken my face; nor a thief, because I assume the appearance of a thief.

8.

"The physiognomist ought to inquire what is the appearance the countenance can most easily assume, and he will thence learn what is the disposition of the mind. Not that physiognomy is, therefore, an easy science. On the contrary, this rather shows how much ability, imagination, and genius, are necessary to the physiognomist. Attention must not only be paid to what is visible, but what would be visible, under various other circumstances."

Excellent! and I add that as a physician can presage what alteration of colour, appearance, or form, shall be the consequence of a known disease, of the existence of which he is certain; so can the accurate physiognomist what appearances, or expressions, are easy or difficult to each kind of muscle, and form of forehead; what action is, or is not, permitted; and what wrinkles may, or may not, take place, under any given circumstances.

9.

"When a learner draws a countenance, we shall commonly find it is foolish, and never malicious, satirical, or the like."—Important remark.—"May not the essence of a foolish countenance, hence, be abstracted?"—Certainly; for what is the cause of this appearance? The learner is incapable of preserving proportion; the strokes are unconnected.—And what is the stupid countenance? It is one"—among others—"the parts of which are defectively connected, and the muscles improperly formed and arranged: thought and sensation, therefore, of which these are the inseparable instruments, must be alike feeble and dormant.

10.

" Exclusive of the muscles, there is another substance in the body; that is to say, the skull, or bones, in general, to which the physiognomist attends. The position of the muscles depends on these. How may the muscle of the forehead have the position proper for thought, if the forehead bones, over which it is extended, have not the necessary arch and superficies? The figure of the skull, therefore, defines the figure and position of the muscles, which define thought and sensation.

11.

" The same may be observed of the hair, from the parts and position of which conclusions may be drawn. Why has the negro woolly hair? The thickness of the skin prevents the escape of certain of the particles of perspiration, and these render the skin opaque and black; hence the hair shoots with difficulty, and scarcely has it penetrated before it curls, and its growth ceases. The hair spreads according to the form of the skull, and the position of the muscles, and gives occasion to the physiognomist to draw conclusions from the hair to the position of the muscles, and to deduce other consequences."

In my opinion our author is in the right road. He is the first, who, to my knowledge, has perceived and felt the totality, the combination, the uniformity, of the various parts of the human body. What he has affirmed, especially concerning the hair, that we may from that make deductions concerning the nature of the body, and still further of the mind, the least accurate observer may convince himself is truth, by daily experience. White, tender, clear, weak hair always denotes weak, delicate, irritable, or rather a timid and easily oppressed organization. The black and curly will never be found on the delicate, tender, medullary head. As is the hair so are the muscles, as muscles so the nerves, as the nerves so the bones; as some or all of these so the powers of the mind to act, suffer, receive, and give. Least irritability always accompanies short, hard, curly, black hair; and most the flaxen and the tender; that is to say, irritability without elasticity. The one is op-

pressive without elasticity, and the other oppressed without resistance.

" Much hair much fat, therefore no part of the human body is more conspicuously covered with hair than the head and arm-pits. Withof remarks, (" Allgemeines Magazin. IV. Thiel,") that, in these parts, there are numerous small cells (*cellulæ adiposæ*), and where these are not there is no hair.

" From the elasticity of the hair, deductions may, with certainty, be made to the elasticity of the character.

" The hair naturally betokens moisture, and may properly determine the quantity of moisture.

" The inhabitants of cold countries have hair more white, and, on the contrary, those of hot countries, black.

" Lionel Wafer observes, that the inhabitants of the Isthmus of Darien have milk-white hair. Few, if any, have green hair, except those who work in copper mines.

" We seldom shall find white hair betokening dishonesty, but often dark brown or black, with light-coloured eyebrows.

" Women have longer hair than men. Men with long hair" —(which long hair is generally light-coloured, at least I have never seen remarkably long black hair)—" Men with long hair are always rather effeminate than manly, therefore—*doth not even nature itself teach you that if a man have long hair it is a shame unto him?* Dark hair is harsher than light, as is the hair of a man than that of a boy. The ancients called him savage who had rough hair.

> Hispida membra quidem et duræ per brachia setæ
> Promittunt atrocem animum."

12.

" As all depends on the quality of the muscles, it is evident that in these muscles, which are employed for certain modes of thought and sensation, ought to be sought the expression of similar thoughts and sensations."

Let not the search be neglected; though, probably, it will be difficult to find them; and they will, certainly, be there defined with greater difficulty than in the forehead.

13.

"The muscle of the forehead is the instrument most important to the abstract thinker, for which reason we always seek for abstract thought in the forehead."—Rather near and between the eyebrows. It is of consequence to remark the particular moment when the thinker is listening, or when he is preparing some acute answer. Seize that moment, and another of the important tokens of physiognomy is obtained.

14.

"Among people who do not abstract, and whose powers of mind are all in action, men of wit, exquisite taste, and genius, all the muscles must be advantageously formed and arranged: expression, therefore, in such, must be sought in the whole countenance."—Yet may it be found in the forehead alone, which is less sharp, straight-lined, perpendicular, and forked. The skin is less rigid, more easily moved, more flexible.

15.

"How great has been the trouble to convince people that physiognomy is only generally useful!"—(It is disputed, at this very moment, by men of the strongest minds. How long shall it continue so to be? Yet I should suppose that he who curses the sun, while exposed to its scorching rays, would, when in the shade, acknowledge its universal utility.)—"How afflicting is it to hear, from persons of the greatest learning, and who might be expected to enlarge the boundaries of human understanding, the most superficial judgments! How much is that great æra to be wished when the knowledge of man shall become a part" (why not the chief part, the central point?) "of natural history; when psychology, physiology, and physiognomy shall go hand in hand, and lead us towards the confines of more general, more sublime illumination!"

EXTRACTS FROM MAXIMUS TYRIUS.

1.

"Since the soul of man is the nearest approach to the Deity, it was not proper that God should clothe that which most resembled himself in dishonourable garments; but with a body befitting an immortal mind, and endued with a proper capability of motion. This is the only body on earth that stands erect. It is magnificent, superb, and formed according to the best proportion of its most delicate parts. Its stature is not terrific, nor is its strength formidable. The coldness of its juices occasions it not to creep, nor their heat to fly. It does not necessarily swim, for want of density. Man eats not raw flesh, from the savageness of his nature, nor does he graze like the ox. But he is framed and adapted for the execution of his functions. To the wicked he is formidable; mild and friendly to the good. By nature he walks the earth, swims by art, and flies in imagination. He tills the earth, and enjoys its fruits. His complexion is beautiful, his limbs firm, his countenance is comely, and beard ornamental. By imitating his body, the Greeks have thought proper to honour their deities."

Oh that I could speak with sufficient force! Oh that I could find faith enough with my readers to convince them how frequently my soul seems exalted above itself, while I contemplate the unspeakably miraculous nature of the human body! Oh that all the languages of the earth would lend me words that I might turn the thoughts of men, not only to the contemplation of others, but, by the aid of these, to the contemplation of themselves! No anti-physiognomist can more despise my work than I myself shall, if I am unable to accomplish this purpose. How might I conscientiously write such a work, were not such my views? If this be not impulse, no writer has impulse. I cannot behold the smallest trait, nor the inflexion of any outline, without reading wisdom and benevolence, or without waking as if from a sweet dream into rapturous and actual existence, and congratulating myself that I, also, am a man.

In each, the smallest outline of the human body, and how much more in all together; in each member, separately, and how much more in the whole body, however old and ruinous the building may appear, or be, how much is there contained of the study of God, the genius of God, the poetry of God! My trembling and agitated breast frequently pants after leisure to look into these revelations of God; pants to remember I am not pure enough, innocent enough, to shudder in his presence, internally to adore; pants at feeling I want words and signs to express my astonishment. Oh most incomprehensible, yet most revealed, what is it that veils the all-visible from our eyes, that prevents us seeing the all-invisible in the all-visible, others in ourselves, ourselves in others, and God in all!

2.

"Imagine to thyself the most translucent water flowing over a surface on which grow beauteous flowers, whose bloom, though beneath, is seen through the pellucid waves: even so is it with the fair flower of the soul, planted in a beauteous body, through which its beauteous bloom is seen. The good formation of a youthful body is no other than the bloom of ripening virtue, and, as I may say, the presage of far higher perfection; for as before the rising of the sun the mountain tops are gilded by his rays, enlivening the pleasing prospects, and promising the full approach of day, so also the future maturity of an illustrious soul shines through the body, and is to the philosopher the pleasing sign of coming good."

EXTRACTS FROM A MANUSCRIPT BY TH—.

"The relation between the male and female countenance is similar to that between youth and manhood.

"Our experience that the deep, or scarcely visible outline is in proportion to the depth or shallowness of thought, is one of the many proofs that nature has impressed such forms upon her creatures as shall testify their qualities.

"That these forms or signs are legible to the highly perceptive soul, is visible in children, who cannot endure the deceit-

ful, the tell-tale, or the revengeful; but run with open arms to the benevolent stranger.

"Remarks on this subject may properly be divided into complexion, lines, and pantomime.

"That white, generally speaking, is cheerful, and black gloomy and terrific, is the consequence of our love of light, which acts so degenerately, as it were, upon some animals, that they will throw themselves into the fire; and of our abhorrence of darkness. The reason of this, our love of light, is, that it makes us acquainted with things, provides for the soul, hungry after knowledge, and enables us to find what is necessary, and avoid what is dangerous. I only mention this to intimate that in this our love of light originates our inclination for every thing that is perspicuous."—(There is therefore a physiognomy of colours.)—"Certain colours are, to certain animals, particularly agreeable or disagreeable."—Why? Because they are the expression of something which has a relation to their character, that harmonizes with it, or is discordant. Colours are the effects of certain qualities of object and subject. They are therefore characteristic in each, and become more so by the manner in which they are mutually received and repelled. This would be another immense field of inquiry, another ray of the sun of truth.—All is physiognomy!

"Our dislike is no less for every thing which is clothed in dark colours; and nature has warned animals, not only against feeding on earth, but also on dark green plants, for the one is as detrimental as the other. Thus the man of a dark complexion terrifies an infant that is incapable of judging his character.

"The members of the body are so strikingly significant, that the aspect of the whole attacks our feelings, and induces judgments as sudden as they are just. Thus, to mention two extremes, all will acknowledge, at the first aspect, the elephant to be the wisest, and the fish the most stupid of creatures.

"To be more particular; the upper part of the countenance, to the root of the nose, is the seat of internal labour, thought, and resolution; the under, of these in action. Animals with very retreating foreheads have little brain, and the reverse.

"Projecting nose and mouth"—(the latter, certainly, not always)—"betoken persuasion, self-confidence, rashness, shamelessness, want of thought, dishonesty, and all such failings as are assembled in hasty expression."—(This is a decision after the manner of the old physiognomists, condemning and indefinite.)

"The nose is the seat of derision; its wrinkles contemn. The upper lip, when projecting, speaks arrogance, threats, and want of shame: the pouting under lip, ostentation and folly.

"These signs are confirmed by the manner and attitude of the head, when drawn back, tossed, or turned round. The first expresses contempt, during which the nose is active; the latter is a proof of extreme arrogance, during which the projection of the under lip is the strongest.

"The in-drawn lower part of the countenance, on the contrary, denotes discretion, modesty, seriousness, diffidence; and its failings are those of malice and obstinacy."—(Not so positive. The projecting chin is much oftener the sign of craft than the retreating. The latter is seldom scheming and enterprising.)

"The straight formation of the nose betokens gravity; when inbent and crooked, a noble manner of thinking. The flat, pouting upper lip"—(when it does not close well with the under)—"signifies timidity; the lips resembling each other, circumspection of speech."

"The face may be divided into two principal kinds. The first is that in which the cheeks present a flat surface, the nose projecting like a hill, and the mouth having the appearance of a sabre-wound, prolonged on an even surface, while the line of the jawbone has but little inflection. Such a form makes the countenance more broad than long, and exceedingly rude, inexpressive, stupid, and in every sense confined. Its principal characteristics are obstinacy and inflexibility. The second kind is when the nose has a sharp ridge, and the parts on both sides make acute angles with each other. The cheek-bones are not seen, consequently the muscular parts between them and the nose are full and prominent. The lips retreat on each side the mouth, assume or open into an oval, and the jaw-

bones come to a point at the chin."—(This face denotes a mind more subtle, active, and intelligent.)

"I must here, the better to explain myself, employ the simile of two ships; the first a merchant vessel, built for deep lading, has a broad bottom, and her ribs long and flat. This resembles the broad, flat countenance. The frigate, built for swift sailing, has a sharp keel or bottom, her ribs forming acute angles. Such is the second countenance. Of these two extremes, the first presents to me the image of the meanest, most contracted self-love; the second of the most zealous, the noblest philanthropy."

"I know that nature delights not in extremes; still the understanding must take its departure from these, as from a light-house, especially when sailing in unknown seas. The defects and excesses which are in all the works of nature, will then be discovered, and one or both the boundaries ascertained.

'On further examination and application of the above hypothesis, I believe it will extend through all nature. A broad countenance is accompanied by a short neck, broad shoulders, and back, and their known character is selfishness and obtuse sensation. The long, small countenance, has a long neck, small, or low shoulders, and small back. From such I should expect more justice, disinterestedness, and a general superiority of social feelings.

"The features of man, like his character, are essentially altered by education, situation, intercourse and incidents. Therefore we are justified in maintaining that physiognomy cannot look back to the origin of the features, nor presage the changes of futurity. But from the countenance only, abstracted from all external accidents by which it may be affected, it may read what any given man may be, with the following addition, at most—such shall be the strength of reason, or such the power of sensuality—this man is too stubborn to be instructed; that so flexible he may be led to good or ill.

"We may, in part, from this formation, explain why so many men appear to be born for certain situations, although

they may have rather been placed in them by accident than by choice. Why, the prince, the nobleman, the overseer of the poor, have a lordly, a stern, or a pedantic manner; why the subject, the servant, the slave, are pusillanimous and spiritless; or the courtezan, affected, constrained, or insipid. The constant influence of circumstances on the mind far exceeds the influence of nature."—(Far the contrary.)—"Although it is certain that innate servility"—(there is no such thing as innate servility. It is true that, under certain circumstances, some are much more disposed than others to become servile)—" is very distinct from the servility of one whom misfortune has rendered a servant; like as he whom chance has made a ruler over his brother is very different from one who is, by nature, superior to vulgar souls.

"The unfeeling mind of the slave has vacuity more complete, or if a master, more self-complacency and arrogance in the open mouth, the projecting lip, and the turned-up nose. The nobler mind rules by the comprehensive aspect, while, in the closed lips, moderation is expressed. He will serve with sullenness, with downcast eyes, and his shut mouth will disdain to complain.

"As the foregoing causes will make durable impressions, so will the adventitious occasion transitory ones, while their power remains. The latter are more apparent than the signs of the countenance at rest, but may be well defined by the principal characteristics of the agitated features; and, by comparison with countenances subject to similar agitations, the nature of the mind may be fully displayed. Anger, in the unreasonable, ridiculously struggles; in the self-conceited, it is fearful rage; in the noble-minded, it yields and brings opponents to shame; in the benevolent, it has a mixture of compassion for the offender, moving him to repentance.

"The affliction of the ignorant, is outrageous; of the vain, ridiculous; of the compassionate, abundant in tears, and communicative; of the resolute, serious, internal, the muscles of the cheeks scarcely drawn upward, the forehead little wrinkled.

"The love of the ignorant, is violent, eager; of the vain,

disgusting, is seen in the sparkling eyes, and the forced smile of the forked cheeks, and the in-drawn mouth; of the tender, languishing, with the mouth contracted to entreat; of the man of sense, serious, steadfastly surveying the object, the forehead open, the mouth prepared to plead."

"In a word, the sensations of a man of fortitude are restrained, while those of the ignorant degenerate into grimace. The latter, therefore, are not the proper study of the artist, though they are of the physiognomist, and the moral teacher, that youth may be warned against too strong an expression of the emotions of the mind, and of their ridiculous effects.

"Thus do the communicative and moving sensations of the benevolent, inspire reverence; but those of the vicious, fear, hatred, or contempt.

"The repetition of passions engrave their signs so deeply that they resemble the original stamp of nature. Hence certainty may be deduced that the mind is addicted to such passions. Thus are poetry and the dramatic art highly beneficial, and thus may be seen the advantage of conducting youth to scenes of misery and of death.

"Frequent intercourse forms such a similarity between men, that they not only assume a mental likeness, but frequently contract some resemblance of voice and feature. I know several examples of this.

"Each man has his favourite gesture, which might decipher his whole character, might he be observed with sufficient accuracy to be drawn in that precise posture. The collection of such portraits would be excellent for the first studies of the physiognomist, and would increase the utility of the fragments of Lavater tenfold.

"Of equal utility would be a series of drawings of the motions peculiar to individuals. The number of these in lively men is great, and they are transitory. In the more sedate they are less numerous, and more grave.

"As a collection of idealized individuals would promote an extensive knowledge of men of various kinds of mind, so would a collection of the motions of a single countenance promote a history of the human heart, and demonstrate what an arro-

gant, yet pusillanimous thing the unformed heart is, and the perfection it is capable of from the efforts of reason and experience.

" What a school for youth, to see Christ teaching in the temple; asking, Whom seek you? agonizing in the garden; weeping over Jerusalem; expiring on the cross. Ever the same God-man! Ever displaying, in these various situations, the same miraculous mind, the same steadfast reason, the same gentle benevolence.

" Cæsar jesting with the pirates, when their prisoner; weeping over the head of Pompey; sinking beneath his assassins, and casting an expiring look of affliction and reproach, while he exclaims—*et tu Brute?*

" Belshazzar feasting with his nobles; turning pale at the handwriting on the wall.

" The tyrant, enraged, butchering his slaves; and, surrounded by condemned wretches intreating mercy from the uplifted sword, pronouncing a general pardon.

" Since sensation has a relative influence on the voice, must not there be one principal tone, or key, by which all the others are governed; and will not this be the key in which he speaks, when unimpassioned; like as the countenance at rest contains the propensities to all such traits as it is capable of receiving?

" These keys of voice a good musician, with a fine ear, should collect, class, and learn to define, so that he might place the key of the voice beside any given countenance, making proper allowances for changes, occasioned by the form of the lungs, exclusive of disease. Tall people, with a flatness of breast, have weak voices.

" This thought, which is more difficult to execute than to conceive, was inspired by the various tones in which I had heard yes and no pronounced.

" The various emotions under which these words are uttered, whether of assurance, decision, joy, grief, ridicule, or laughter, will give birth to tones as various. Yet each man has his peculiar manner, correspondent to his character, of saying yes, no, or any other word. It will be open, hesitating,

grave, trifling, sympathizing, cold, peevish, mild, fearless, or timid. What a guide for the man of the world; and how do such tones display or betray the mind!

"Since experience teaches us that, at certain times, the man of understanding appears foolish, the courageous cowardly, the benevolent perverse, and the cheerful discontented, we might, by the aid of these accidental traits, draw an ideal of each emotion; and this would be a most valuable addition, and an important step in the progress of physiognomy."

EXTRACTS FROM NICOLAI.

1.

"The distorted or disfigured form may originate as well from external as from internal causes; but the consistency of the whole is the consequence of conformity between internal and external causes; therefore is moral goodness much more visible in the countenance than moral evil."—(True, those moments excepted when moral evil is in act.

2.

"The end of physiognomy ought to be, not conjectures on individual, but the discovery of general, character."—(That is to say, the discovery of general signs of powers and sensations; which certainly are useless, unless they can be individually applied, since our intercourse is with individuals.)

3.

"Were numerous portraits of the same man annually drawn, and the original, by that means, well known, it would be of great utility to physiognomy."—(It is possible, and perhaps only possible, to procure accurate shades, or plaster-casts. Minute changes are seldom accurately enough attended to by the painter, for the purpose of physiognomy.)

4.

"The grand question of the physiognomist, in his researches, will ever be, in what manner is a man considered capable of

the impressions of sense; through what kind of prospective does he view the world? What can he give, what receive?

5.

"That very vivacity of imagination, that quickness of conception, without which no man can be a physiognomist, is, probably, almost inseparable from other qualities which render the highest caution necessary, if the result of his observations is to be applied to living persons."—(Granted; but the danger will be much less if he endeavour to employ his quick sensations in determinate signs; if he be able to pourtray the general tokens of certain powers, sensations and passions; and if his rapid imagination be only busied to discover, and draw resemblances.)

EXTRACTS FROM WINKELMANN.

1.

"INTERNAL sensation is the characteristic of truth; and the designer who would present such natural sensation to his academy, would not obtain a shade of the true without a peculiar addition of something which an ordinary and unimpassioned mind cannot read in any model, being ignorant of the action peculiar to each sensation or passion."—(Internal sensation forms the physiognomist, which if the designer be not, he will give but the shadow, and only an indefinite and confused shadow, of the true character of nature.)

2.

"The forehead and nose of the Greek gods and goddesses form almost a straight line. The heads of famous women, on Greek coins, have similar profiles, where the fancy might not be indulged in ideal beauties. Hence we may conjecture that this form was as common to the ancient Greeks as the flat nose to the Calmuc, or the small eye to the Chinese. The large eyes of Grecian heads, in gems, and coins, support this conjecture."—(This ought not to be absolutely general, and, probably, was not, since numerous medals show the contrary;

though in certain ages and countries such might have been the most common form. If one such countenance, however, had only presented itself to the genius of art, it would have been sufficient for its propagation and continuance.—This is less our concern than the signification of such a form. The nearer the approach to the perpendicular, the less is there characteristic of the wise or graceful; and the higher the character of worth and greatness, the more obliquely the lines retreat. The more straight and perpendicular the profile of the forehead and the nose is, the more does the profile of the upper part of the head approach a right angle, from which wisdom and beauty will fly with equal rapid steps. In the usual copies of these famous ancient lines of beauty, I generally find the expression of meanness; and, if I dare so say, of vague insipidity. I repeat, in the copies; in the Sophonisba of Angelica Kauffman, for instance, where, probably, the shading under the hair has been neglected, and where the gentle arching of the lines, apparently, was scarcely attainable.)

3.

"The line which separates the repletion from the excess of nature is very small.—(Not to be measured by industry or instrument, yet all-powerful, as every thing unattainable is.)

4.

"A mind as beautiful as was that of Raphael, in an equally beautiful body, is necessary, first to feel, and afterwards to display the true character of the ancients, in these modern times.

5.

"Constraint is unnatural, and violence disorder."—(Where constraint is remarked, there let secret, profound, slowly-destructive passion be feared: where violence, there open, and quick-destroying.)

6.

"Greatness will be expressed by the straight and full, and tenderness by the gently curving."—(All greatness has something of the straight and full; but all that is straight and full

is not greatness. The straight and full must be in a certain position, and must have a determinate relation to the horizontal surface on which the observer stands to view it.)

"It may be proved that no principal of beauty exists in this profile; for the stronger the arching of the nose is, the less does it contain of the beautiful; and, if any countenance seen in profile is bad, any search after beauty will there be vain."

(The noblest, purest, wisest, most spiritual and benevolent countenance may be beautiful to the physiognomist, who, in the extended sense of the word beauty, understands all moral expressions of good as beautiful; yet the form may not, therefore, accurately speaking, deserve the appellation of beautiful.)

7.

"We generally think according to our formation."

8.

"We read the colouring of Guido and Guercino in their countenances.

9.

"Nothing is more difficult than to demonstrate a self-evident truth."

MISCELLANEOUS QUOTATIONS.

1.

FROM BURKE, ON THE SUBLIME AND BEAUTIFUL.

"Campanella had not only made very accurate observations on human faces, but was very expert in mimicking such as were any way remarkable. When he had a mind to penetrate into the inclinations of those he had to deal with, he composed his face, his gesture, and his whole body, as nearly as he could, into the exact similitude of the person he intended to examine; and then carefully observed what turn of mind he seemed to acquire by this change. So that, says my author, he was able to enter into the dispositions and thoughts of people as effectually as if he had been changed into the very men. I have

often observed that, on mimicking the looks and gestures of angry, or placid, or frighted, or daring men, I have involuntarily found my mind turned to that passion whose appearance I endeavoured to imitate: nay, I am convinced it is hard to avoid it, though one strove to separate the passion from its correspondent gestures. Our minds and bodies are so closely and intimately connected, that one is incapable of pain or pleasure without the other. Campanella, of whom we have been speaking, could so abstract his attention from any sufferings of his body, that he was able to endure the rack itself without much pain; and, in lesser pains, every body must have observed that, when we can employ our attention on any thing else, the pain has been for a time suspended: on the other hand, if, by any means, the body is indisposed to perform such gestures, or to be stimulated into such emotions as any passion usually produces in it, that passion itself never can arise, though its cause should be never so strongly in action, though it should be merely mental, and immediately affecting none of the senses. As an opiate or spirituous liquors shall suspend the operation of grief, or fear, or anger, in spite of all our efforts to the contrary; and this by inducing in the body a disposition contrary to that which it receives from these passions."

2.

"Qui pourra jamais dire en quoi l'organisation d'un imbecile différe de celle d'un autre homme?"*—(The naturalist, whether Buffon or any other, who can ask this question, will never be satisfied with any given answer, even though it were the most formal demonstration.)

3.

"Diet and exercise would in vain be recommended to the dying."—(There are countenances which no human wisdom or power can rectify; but that which is impossible to man is not so to God.)

* Who can ever explain wherein consists the difference of organization between an idiot and another man?

4.

"If the worm gnaws within, the appearance without is deformity and shame."—(Let the hypocrite, devoured by conscience, assume whatever artful appearance he may, of severity, tranquillity, or vague solemnity, his distortion will ever be apparent to the physiognomist.)

5.

"Take a tree from its native soil, its free air, and mountainous situation, and plant it in the confined circulation of a hot-house. There it may vegetate, but in a weak and sickly condition. Feed this foreign animal in a den; you will feed in vain.—It starves in the midst of plenty, or grows fat and feeble."—(This, alas! is the mournful history of many a man.)

6.

"A portrait is the ideal of an individual, not of men in general."—(A perfect portrait is neither more nor less than the circular form of a man reduced to a flat surface, and which shall have the exact appearance of the person for whom it was painted, seen in a camera obscura.)

7.

I once asked a friend, "How does it happen that artful and subtle people always have one or both eyes rather closed?" "Because they are feeble," answered he. "Who ever saw strength and subtlety united? The mistrust of others is meanness towards ourselves."

8.

(This same friend, who, to me, is a man of ten thousand, for whatever relates to mind, wrote two valuable letters on physiognomy to me, from which I am allowed to make the following extracts.)

"It appears to me to be an eternal law, that the first is the only true impression."—(A proper light and point of view being premised.)—"Of this I offer no proof, except by asserting such is my belief, and by appealing to the sensations of others.

The stranger affects me by his appearance, and is, to my sensitive being, what the sun would be to a man born blind restored to sight."

9.

"Rousseau was right when he said of D—, 'That man does not please me, though he has never done me any injury, but I must break with him before it comes to that.'"

10.

"Physiognomy is to man as necessary"—(and as natural) —"as language."

PASSAGES, OR MISCELLANEOUS PHYSIOGNOMONICAL THOUGHTS FROM HOLY WRIT, WITH A SHORT INTRODUCTION.

To those who contemn the Bible, whether they read, or scornfully neglect this fragment, I shall say, Truth is truth, even though found in the Scriptures.

To those who reverence the Bible, and in whom, by this fragment, I endeavour to strengthen and increase this reverence, I shall say, Truth is divinely true and mighty, when it is the word of God.

I need not remark, to either of these, that general truths are general truths, be they spoken by whom they may, or be they not spoken; and that they do not cease to be such because they have been cited by any particular person, on, or at any particular time, place, or occasion. Each word, whether of scripture or of man, has its permanent value, not to be determined by the code of Cocceius,* but the code of reason. Be it understood we speak of general propositions, in which neither connexion, circumstance, nor the person of the speaker, come under consideration. "The whole is greater than a part."

* Which has been a thousand times misapplied, and ten thousand times unwarrantably mutilated, falsified, cited, and decried, without the necessary adduced proofs.

"He that exalteth himself shall be abased." Such axioms have their permanent value; that is to say, each new occasion, on which they may be applied, does but confirm and generalize them more. The more ideas are included in one word, and the more cases an axiom is applied to, the more extensive and powerful will they be. What is a philosophical mind, if it be not the capacity of discovering many particular cases in general propositions, and many general in the particular?

Physiognomonical passages, therefore, and some physiognomonical thoughts occasioned by passages not physiognomonical.

I. DAVID.

"Thou hast set our iniquities before thee, our secret sins in the light of thy countenance."—*Psalm* xc. 8. "Understand, ye brutish among the people: and ye fools, when will ye be wise? He that planted the ear, shall he not hear? He that formed the eye, shall he not see? He that chastiseth the heathen, shall not he correct? He that teacheth man knowledge, shall not he know?"—*Psalm* xciv. 8—10. No man believes in the omniscience, or has so strong and full a conviction of the presence of God and his angels, or reads the hand of heaven so visible in the human countenance, as the physiognomist.

II. CHRIST.

1.

"Which of you by taking thought can add one cubit unto his stature?"—"And why take ye thought for raiment?"—"Seek ye first the kingdom of God, and his righteousness, and all these things shall be added unto you."—*Matt.* vi. 27, 28, 33. No man, therefore, can alter his form. The improvement of the internal will also be the improvement of the external; let men take care of the internal, and a sufficient care of the external will be the result.

2.

"Moreover when ye fast, be not, as the hypocrites, of a

sad countenance; for they disfigure their faces that they may appear unto men to fast: verily I say unto you, they have their reward. But thou, when thou fastest, anoint thine head and wash thy face, that thou appear not unto men to fast, but unto thy Father which (who) is in secret; and thy Father, which seeth in secret, shall reward thee openly."—*Matt.* vi. 16—18. Virtue, like vice, may be concealed from men, but not from the Father in secret, nor from him in whom his spirit is, who fathoms not only the depths of humanity but of divinity. He is rewarded who means that the good he has should be seen in his countenance.—"The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil, thy whole body shall be full of darkness; if, therefore, the light that is in thee be darkness, how great is that darkness!"—*Matt.* vi. 22, 23. "Take heed, therefore, that the light which is in thee be not darkness. If thy whole body, therefore, be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light."—*Luke* xi. 35, 36.

This is physiognomonically, literally, true: a good eye, a good body. As the eye so the body. Dark look, dark body; clear look, clear, free, and noble body. If the eye of the body be without light, I do not mean by sickness or accident, then is the whole body rugged, harsh, joyless, ponderous and oppressive as night. It is as physiognomonically true, also, that when nothing is oblique, sinister, dark, rough, incongruous, heterogeneous, in the body, then is all health and harmony, and every object bright. All shines in light the most beauteous; all is fresh and fair. The light is sufficient for all things, only let thine eye be single. See what is, without wishing to see it otherwise than it is, or to see what is not.

3.

"Some seeds fell by the way-side, and the fowls came and devoured them up; some fell upon stony places, where they had not much earth, and forthwith they sprung up, because they had no deepness of earth; and when the sun was

up they were scorched; and because they had not root they withered away: and some fell among thorns, and the thorns sprung up and choked them; but other fell into good ground, and brought forth fruit, some an hundred-fold, some sixty-fold, some thirty-fold."—*Matt.* xiii. 4—8.

There are many men, many countenances, in whom nothing can be planted, each fowl devours the seed; or they are hard like stone, with little earth (or flesh), have habits which stifle all that is good. There are others that have good bones, good flesh, with a happy proportion of each, and no stifling habits.

4.

"For whosoever hath, to him shall be given, and he shall have more abundance; but whosoever hath not, from him shall be taken away even that he hath."—*Matt.* xiii. 12. True again of the good and bad countenance. He who is faithful to the propensities of nature, he hath, he enjoys, he will manifestly be ennobled. The bad will lose even the good traits he hath received.

5.

"Take heed that you despise not one of these little ones; for I say unto you, that in heaven their angels do always behold the face of my Father which is in heaven."—*Matt.* xviii. 10. Probably the angels see the countenance of the Father in the countenance of the children.

6.

"For there are some eunuchs which were so born from their mother's womb, and there are some eunuchs which were made eunuchs of men, and there be eunuchs which have made themselves eunuchs for the kingdom of heaven's sake."—*Matt.* xix. 12. What learned professor can class better? There are not only eunuchs, but strong, temperate, wise, and pleasing men, so born from their mother's womb. There are others who so have made themselves.

7.

"If any man have ears to hear let him hear. Do ye not perceive, that whatever thing from without entereth into the

man it cannot defile him, because it entereth not into his heart, but into the belly, and goeth out into the draught, purging all meats? And he said, that which cometh out of the man that defileth the man."—*Mark* vii. 16, 18—20. Once more physiognomonically true. Not external accidents, not spots which may be washed away, not wounds which may be healed, not even scars which remain, will defile the countenance in the eye of the physiognomist: neither can paint beautify it to him, for "though thou wash thee with nitre, and take thee much soap," —*Jer.* ii. 22, yet wilt thou be in his eyes a monster, if out of the heart proceed into the countenance "evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies." —*Matt.* xv. 19. There is the pharisee of physiognomy as well as of religion, and, probably, they are both the same. Let me continually repeat, "Cleanse first that which is within, that the outside may be clean also."—*Matt.* xxiii. 26.

8.

"Verily, I say unto you, all sins shall be forgiven unto the sons of men, and blasphemies wherewith soever they shall blaspheme, but he that shall blaspheme against the Holy Ghost, hath never forgiveness, but is in danger of eternal damnation. —Because they said He hath an unclean spirit."—*Mark* iii. 28—30. Whoever mistakes a man, feels not the innocence of his countenance, his goodness, fidelity, benevolence, and peaceful desires, may be pardoned. Such were the sins of those who blasphemed the Son of Man, who took offence at the humanity of the Messiah. But to feel these perfections, this spirit, in any man, and yet to blaspheme, is unpardonable.

To blaspheme the spirit of a thing as far as it is known and felt is unpardonable; that is to say, it shows a person naturally incorrigible. How much more to blaspheme the spirit of a benevolent man; and yet how much more the spirit of Christ, so far as he was known, or felt, in his countenance, or his actions? It is, certainly, an offence against God, treason against divine majesty, to insult a countenance replete with unction and mind. It is a very general warning of the Spirit

of truth, "Touch not mine anointed, and do my prophets no harm."—*Psalm* cv. 15.

III. PAUL.

1.

"A little leaven leaveneth the whole lump."—*Gal.* v. 9. A little vice often deforms the whole countenance. One single false trait makes the whole a caricature.

2.

"The foolishness of God is wiser than men, and the weakness of God is stronger than men. For ye see your calling, brethren, how that not many wise men, after the flesh, not many mighty, not many noble, are called; but God hath chosen the foolish things of the world to confound the wise, and God hath chosen the weak things of the world to confound the things which are mighty; that no flesh should glory in his presence."—1 *Cor.* i. 25—27, 29.

Not the greatness of Eliab or of Saul was pleasing to God, but he chose the beautiful David, and the most rejected of all was the fairest of the children of men. How many unobserved, despised, oppressed countenances have traces of their divine election! Numbers whom no man accounts beautiful, still are so accounted in the eyes of heaven. Not one of the favourites of God, however deformed the body may be, that has not some ray of divinity emanating from his countenance.

3.

"What! know ye not that your body is the temple of the Holy Ghost which is in you?"—1 *Cor.* vi. 19.

"If any man defile the temple of God him shall God destroy; for the temple of God is holy, which temple ye are."—1 *Cor.* iii. 17. "Destroy not him with thy meat for whom Christ died."—*Rom.* xiv. 15.

4.

"Ye are our epistle, written in our hearts, known and read of all men. Forasmuch as ye are manifestly declared to be

the epistle of Christ ministered by us, written not with ink, but with the Spirit of the living God."—2 *Cor.* iii. 2, 3.—What need have the good of letters of recommendation to the good? The open countenance recommends itself to the open countenance. No letters of recommendation can recommend the perfidious countenance, nor can any slanderer deprive the countenance, beaming with the divine spirit, of its letters of recommendation. A good countenance is the best letter of recommendation.

5.

I shall conclude with the important passage from the ninth of the Romans:—

"For the children, being not yet born, neither having done any good or evil, that the purpose of God according to election might stand, not of works but of him that calleth, it was said unto her, the elder shall serve the younger. As it is written, Jacob have I loved, but Esau have I hated. What shall we say then, is there unrighteousness with God? God forbid! For he saith to Moses, I will have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion. So then, it is not of him that willeth, nor of him that runneth, but of God that sheweth mercy. For the scripture saith unto Pharaoh, even for this same purpose have I raised thee up, that I might show my power in thee; and that my name might be declared throughout all the earth. Therefore hath he mercy on whom he will have mercy, and whom he will he hardeneth. Thou wilt say then, unto me, Why doth he yet find fault, for who hath resisted his will? Nay, but, O man, who art thou that repliest against God? Shall the thing formed say unto him that formed it, Why hast thou made me thus?* Hath not the potter power over the clay, of the same lump to make one vessel unto honour, and another unto dishonour? What if God, willing to shew his wrath, and to make his power known, endured, with much

* "Is it not lawful for me to do what I will with my own? Is thine eye evil because I am good? So the last shall be first, and the first last, for many be called but few chosen."—*Matt.* xx. 15, 16.

long-suffering, the vessels of wrath, fitted to destruction, and that he might make known the riches of his glory on the vessels of mercy, which he had afore prepared unto glory?"—*Rom.* ix. 11—23.

To this I shall add nothing but—"God hath concluded them all in unbelief, that he might have mercy upon all.—O the depth of the riches, both of the wisdom and knowledge of God! How unsearchable are his judgments, and his ways past finding out! For who hath known the mind of the Lord? Or, who hath been his counsellor? Or, who hath first given to him, and it shall be recompensed unto him again? For of him, and through him, and to him, are all things; to whom be glory for ever. Amen."—*Rom.* xi. 32—36.

MISCELLANEOUS EXTRACTS FROM KÆMPF'S ESSAY ON THE TEMPERAMENTS, WITH REMARKS.

1.

"Will not physiognomy be to man what the looking-glass is to an ugly woman?"—(Let me also add to the handsome woman. The wise looks in the glass, and washes away spots: the fool looks, turns back, and remains as he was.)

2.

"Each temperament, each character, has its good and bad. The one has inclinations of which the other is incapable. The one has more than the other. The ingot is of more worth than the guineas, individually, into which it is coined; yet the latter are most useful. The tulip delights by its beauty, the carnation by its smell. The unseemly wormwood displeases both taste and smell, yet, in medicinal virtue, is superior to both. Thus is it that each contributes to the perfection of the whole."

I add, from St. Paul.

"For as we have many members in one body, and all members have not the same office, so we, being many, are one body, and have various gifts."—*Rom.* xii. 4. "Shall the foot say, because I am not the hand, I am not of the body? If the

whole body were an eye, where were the hearing? The eye cannot say to the hand, I have no need of thee."—"And these members of the body which we think to be less honourable, upon these we bestow more abundant honour."—"But God hath tempered the body together, having given more abundant honour to that part which lacked, that there should be no schism in the body, but that the members should have the same care one for another."—1 *Cor.* xii. 15—25. "But God hath chosen the foolish things of the world to confound the wise, and the weak to confound the things which are mighty; and base things of the world, and things which are despised, hath God chosen; yea and things which are not, to bring to naught things that are; that no flesh should glory in his presence."—1 *Cor.* i. 27—29. "Let every man abide in the same calling wherein he was called."—1 *Cor.* vii. 20.—The carnation should not wish to be the tulip, the finger an eye, nor the weak desire to act within the circle of the strong. Each has its peculiar circle, as it has its peculiar form: to wish to depart from this circle is like wishing to be transported into another body.

3.

"We are assured that the activity of nature wholly changes the body within a year, yet are we sensible of no change or mind, although our body has been subjected to the greatest changes, in consequence of meat, drink, air, and other accidents; the difference of air, and manner of life, does not change the temperament."

The foundation of character lies deeper, and is, in a certain measure, independent of all accidents. It is probably the spiritual and immortal texture, into which all that is visible, corruptible, and transitory, is interwoven.

4.

"The statuary may carve a block of wood into what form he shall please, may make it an Esop, or an Antinous; but he will never change the inherent nature of the wood."*

* Memoires pour servir à l'Histoire de Brandenbourg.

To know, and to distinguish the materials and form of men, so far as knowledge contributes to their proper application, is the highest and most effectual wisdom of which human nature is capable.

5.

"There is something sublime which beams in the eyes of certain persons, and exacts reverence. This sublimity is the concealed power of raising themselves above others, which is not the wretched effect of constraint, but primitive essence, and is by nature herself directed to command. Each finds himself obliged to submit to this secret power, without knowing why, as soon as he perceives that look, implanted by nature to inspire reverence, shining in the eyes. Those who possess this natural, sovereign essence, rule as lords, or lions among men by native privilege, with heart and tongue conquering all."—*Gratiani Orac. Max.* 42.

6.

"There are only four principal aspects, all different from each other, the ardent, the dull, the fixed, and the fluctuating."

The proof of all general propositions is their application. Let physiognomonical axioms be applied to known individuals, friends or enemies, and their truth or falsehood, precision or inaccuracy, will easily be determined. Let us make the experiment with the above, and we shall certainly find there are numerous aspects which are not included within these four; such as the luminous aspect, very different from the ardent, and neither fixed, like the melancholic, nor fluctuating, like the sanguine. There is the look, or aspect, which is at once rapid and fixed; and, as I may say, penetrates and attaches at the same moment. There is the tranquilly active look, neither choleric nor phlegmatic. I think it would be better to arrange them into the giving, the receiving, and the giving and receiving combined; or into intensive and extensive; or into the attracting, repelling, and unparticipating; into the contracted, the relaxed, the strained, the attaining, the unattaining, the tranquil, the steady, the slow, the open, the closed, the

single, the simple, the perplexed, the cold, the amorous, the complying, the firm, the courageous, the faithful, &c.

PHYSIOGNOMONICAL ANECDOTES.

1.

I REQUIRE nothing of thee, said a father to his innocent son, when bidding him farewell, but that thou shouldest bring me back this thy countenance.

2.

A noble, amiable, and innocent young lady, who had been chiefly educated in the country, saw her face in the glass, as she passed it with a candle in her hand, retiring from evening prayer, and having just laid down her Bible. Her eyes were cast to the ground, with inexpressible modesty, at the sight of her own image. She passed the winter in town, surrounded by adorers, hurried away by dissipation, and plunged in trifling amusement; she forgot her Bible and her devotion. In the beginning of spring she returned again to her country seat, her chamber, and the table on which her Bible lay. Again she had the candle in her hand, and again saw herself in the glass. She turned pale, put down the candle, retreated to a sofa, and fell on her knees.—"Oh God! I no longer know my own face. How am I degraded! My follies and vanities are all written in my countenance. Wherefore have they been unseen, illegible, till this instant? Oh come and expel, come and utterly efface them, mild tranquillity, sweet devotion, and ye gentle cares of benevolent love!"

3.

"I will forfeit my life," said Titus of the priest Tacitus, "if this man be not an arch knave. I have three times observed him sigh and weep, without cause; and ten times turn aside, to conceal a laugh he could not restrain, when vice or misfortune were mentioned."

4.

A stranger said to a physiognomist, "How many dollars is

my face worth?" "It is hard to determine," replied the latter. "It is worth fifteen hundred," continued the questioner, "for so many has a person lent me upon it to whom I was a total stranger."

5.

A poor man asked alms. "How much do you want?" said the person of whom he asked, astonished at the peculiar honesty of his countenance. "How shall I dare to fix the sum?" answered the needy person: "give me what you please, Sir, I shall be contented and thankful."—"Not so," replied the physiognomist, "as God lives I will give you what you want, be it little or much."—"Then, Sir, be pleased to give me eight shillings."—"Here they are; had you asked a hundred guineas you should have had them."

CONCERNING TEMPERAMENTS.

Those who expect in this work an extensive and accurate essay on the temperaments, and their characteristics, will be mistaken. Much of what can be said, good and bad, has been, by Haller, Zimmermann, Kæmpf, Oberreit, and a multitude of others, ancient and modern, from Aristotle to Huart, from Huart to Behmen, and from Behmen to Lawatz. I have not studied these writers; that is to say, not sufficiently to understand them perfectly, or to compare each with himself, then each with the other; and, lastly, with general and individual nature. Yet thus much, I think, I may safely conclude, from all that I have read, that this subject, amply as it has been treated, requires new investigation. I have myself too little physiological knowledge, too little leisure and requisite sensation, for this physiological chemical inquiry, to afford me any hope that I am qualified for a laboured and well-digested work of this kind.

Little as I am able to promise, I yet will venture a short essay, not without hope of suggesting something which may hereafter be of service to this very important branch of the knowledge of man.

It has been customary to characterize the four temperaments, and individually to apply the characteristics. Hence writers have run into an extreme, highly disgraceful to human reason. They have denied the diversity of temperaments. I find in the writers on temperament the same disgraceful absurdity as in some famous French works on generation and organization; which are an indelible blemish, I will not say on the religion of their authors, but on the philosophy of the age and country.

We could as soon doubt concerning the varieties of the human countenance as we can that each human body, as well as all bodies in general, is and are composed, after a determinate manner, of various congruous and incongruous ingredients: that there is, if I dare use the metaphor, a particular recipe, or form of mixture, in the great dispensatory of God, for each individual, by which his quantity of life, his kind of sensation, his capacity, and activity, are determined; and that, consequently, each body has its individual temperament, or peculiar degree of irritability. That the humid and the dry, the hot and the cold, are the four principal qualities of the corporeal ingredients, is as undeniable as that earth and water, fire and air, are themselves the four principal ingredients. Hence there can be no doubt but that there will be four principal temperaments; the choleric, originating from the hot; the phlegmatic, from the moist; the sanguine, from air; and the melancholic, from earth. That is to say, that these are predominant in, or incorporated with, the blood, nerves, and juices, and indeed in the latter, in the most subtle, and almost spiritual, active form. But it is equally indubitable to me that these four temperaments are so intermingled that innumerable others must arise, and that it is frequently difficult to discover which preponderates; especially since, from the combination and interchangeable attraction of those ingredients, a new power may originate, or be put in motion, the character of which may be entirely distinct from that of the two or three intermingling ingredients. This new power may be so distinct, so nameless, that we must be convinced that none of the customary appellations are proper. What

is still more important, and less examined, is that nature herself has so many elementary principles; or, if so you please to call them, ingredients for the forming of bodies, besides those of water, air, earth, and fire, and which I do not find to be held in due estimation by writers on the temperaments, although they are so active in nature.—Oil, for example, quicksilver, æther, the electric and magnetic fluids.—(The acidum pingue of Mayer, the frigorific matter of Schmidt, the fixed air of Black, and the nitrous air of the Abbe Fontana, it may be contested are the beings of hypothesis.)—There may be hundreds of such elementary ingredients, to which we have given no names; but how many new classes of temperaments must originate only in three or four, and how infinite must be the varieties of their intermingling? Why should we not as well have an oily as a watery temperament; a mercurial as an earthy; or a temperament of æther as well as a temperament of air?

To how many various mixtures and forms may Stahl's inflammable essence, or element of viscosity, give birth! Such as the oily, resinous, gummy, glutinous, milky, gelatinous, butyrous or buttery, caseous or cheesy, saponaceous, ceraceous or waxy, camphoric, inflammable, phosphoric, sulphureous, fuliginous, carbonous or coaly; not one of which can supply the place of the other, and of which each, individually, has its peculiar properties and effects in nature and art. To these we may well be allowed to add the metalline mixtures; and how numerous, how important, also, are their virtues! That particles of iron exist in the blood is now no longer doubted. How various are the salts which earth alone contains! How inaccurate is it, therefore, to say, earthy temperament! Nor would saline be better, since salts are as different, among themselves, as heat and cold, or as the acid from the alkaline, from which all the intervening kinds are formed.

We may consequently find a better mode of considering temperament, physiognomonically and medicinally; which mode shall, in a certain degree, depart from the customary, and introduce new, and probably more clear and definite distinctions.

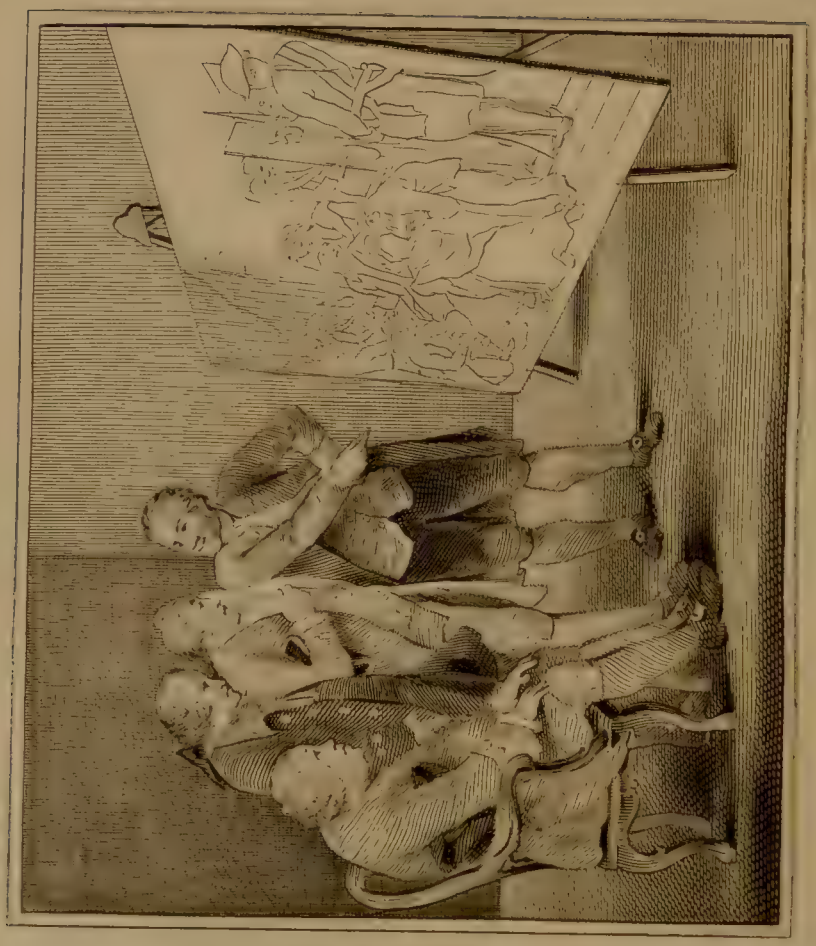
Whatever may be the internal nature of the body, its mate-

rials, the composition of those materials, organization, blood, nervous system, manner of life, and nutriment, the result will, in all cases, be a certain portion of irritability, towards a certain given point. As, therefore, it appears to me that the elasticity of the air is varied by its temperature, and cannot be determined by its internal analysis, but by the degree of its activity, so, in my opinion, also, is it with the temperaments of the human body. It is impossible, or scarcely possible, to analyze them internally. The result of their ingredients, and the mixture of these ingredients, will ever be the same—a certain degree of irritability to a given point of irritation.

Hence, I believe, that, in a certain measure, all temperaments may be more accurately determined after the barometrical, or thermometrical, manner, than according to that in which they are usually classed; though the latter, I grant, may be preserved when it is admitted that, in certain mixtures, which we at present call melancholic or sanguine, a certain excess, or want of irritability can never exist. That is, for example, when, in that mixture which we call melancholic, the degree of irritability, with respect to a certain object, never shall rise above, and in that which we call choleric, never sink below, the temperate.

Irritability may be also applied to the four temperaments according to their comparative activity, and as they extend themselves in height, depth, distance, or proximity. Thus the irritability of the choleric takes flight at whatever is on high, without dread of danger. Fearful melancholy digs, and fortifies itself, wherever it supposes it can find security. The sanguine roam thoughtless and headlong, without once considering consequences; while the phlegmatic neither sinks, soars, nor removes, and is only irritable to that which he can obtain by rest and ease. He goes to the near, where the way is smooth, not stepping beyond his small circle, out of which he can with difficulty be drawn. He disregards every thing beyond, and is most at his ease in the economical garden of Epicurus. Indolence is perhaps the highest good of the phlegmatic, as it was of Epicurus.

Be it granted that the temperament of the body may be



found like that of the air, and it will then be necessary only to express the sum of the temperaments, or that which shall render its knowledge most useful by the degree of irritability.

There are numerous men of my acquaintance of whom I cannot say to which of the four temperaments they belong; but if we suppose a scale of sensibility towards a certain object, and divided into a hundred parts, we may then, after accurate observation, say of numbers in which of the ten decades, or tenths, they rank. I repeat, towards a certain object; for, as it has been, in part, remarked, each temperament has its own point of irritability; its height, depth, distance, or proximity. There must, therefore, be a determinate object or point to which their attention must all be directed, and which shall affect them all; like as the thermometer can only give accurate indications in the place where it constantly stands.

Each may imagine a given point for himself.

Each may make himself a thermometer of the temperaments by which he is affected.

To explain myself, in some measure, I have here given the Farewell of Calas, after Chodowiecki.

PLATE LIII.

In this scene, the moist temperament is the least irritable.

The airy irritable only to ineffectual tears:

The fiery to powerful revenge:

The earthy has no elasticity, exclaims not, but is oppressed, bowed down to the ground:

The phlegmatic is round, smooth, full, and seated:

The sanguine is erect; springs, flutters; is oval and proportionate:

The choleric is angular, contracted, and stamping:

The melancholic droops and sinks.

In estimating temperament, or, as I would rather say, degrees of irritability to a given point, we must always carefully distinguish two things; momentaneous tension, and general irritability, or the physiognomy and pathos of the temperament. We are to inquire, how may this person be irri-

tated? What is his present degree of irritability? What is the magnitude of his sphere of action? Where does irritability, at present, reside? What is its present weight, its possible power? The sum total, therefore, of temperament, according to the metaphor we have formerly used, will be to be sought in the outline of the body at rest; the interest of this sum total in the motion of the eyes, eyebrows and mouth, and momentary complexion.

It will likewise be found that the temperament, or nervous irritability of organized life, terminates in defined or definable outlines; that the profile, for example, presents lines from the curvature of which the degree of irritability may be found.

All outlines of the profile, and of the whole man, give characteristic lines, which may be considered in a twofold manner, that is to say, according to their internal nature, and position. Their internal nature is, in like manner, twofold; straight, or curved; as is their external; perpendicular, or oblique. Each has its numerous subordinations, which yet may be easily classed, as we have already shown in foreheads. If to these profile outlines we add the principal lines of the forehead. placing them one upon the other, I have no reason to doubt but that the general temperature of each man, and his highest and lowest degree of irritability towards a given object, may be thus ascertained.

The pathos of temperament, in the moment of irritability, shows itself in the motion of the muscles, which, in all animal bodies, is governed by their qualities and form. Every head of man, it is true, is capable of the motion of every kind of passion; but each has only this capability to a certain degree; and, as this degree is much more difficult to find and to determine than in the outlines at rest, and as we cannot so easily make deductions, respecting the degree of elasticity and irritability, from the outlines in motion as at rest, we ought, at first, to satisfy ourselves with the latter; and, indeed, as the head is the sum of the body, and as the profile or outline of the forehead is the sum of the head, we may be satisfied with the outline, the profile of the face, or of the forehead. We already know that the more each line approaches a circle, or

rather an oval, the less it denotes choler; and that, on the contrary, it most denotes that temperament, the straighter, more oblique, and interrupted it is.

1. The *ne plus ultra* of phlegm.
2. Sanguine.
3, 4, 5, 6. Different gradations of excessive choler.
7, 8, 9. Some lines of melancholy, that is to say, characteristically strengthened.

I am well convinced of the imperfection of these thoughts on temperaments, but I would not repeat what had been so often repeated. I shall only add, I hope that, by the aid of the determinate signs, lines, and outlines of the forehead, characters of irritability may be obtained for the principal classes; as well as the proportions which exist between all outlines of the human forehead, and every other form which can affect the human eye, or human sensation.

I shall now, shortly, recapitulate some few things which are defective in my fragments; shall ask a few questions which I wish to be answered by any wise and worthy man.

1. Can any man rid himself of, or entirely subdue, his temperament? Is it not with our temperament as with our senses and members? Since all the creatures of God are good, are not the powers of these creatures also good? Does religion require more than that the immoderate should be reduced to moderation; and not to destroy such other powers as are good in man; or than that we should change the objects of passion?

2. How must the phlegmatic father behave towards the choleric son; the sanguine mother towards the melancholy daughter? That is to say, how must one temperament act towards another?

3. What temperaments are most capable of friendship?

4. Which are the happiest united in marriage?

5. Which are absolutely incapable of agreement and co-existence?

6. What ought to be required of each temperament; and what should be the business and amusements of each? What friend, what foe, can most incite pleasure or passion in each?

7. Has any temperament bad qualities which are not counterbalanced by good?

8. How are the various traits of the same temperament diversified by rank, age, and sex?

SIGNS OF BODILY STRENGTH AND WEAKNESS.

We call that human body strong, which can easily alter other bodies, without being easily altered itself. The more immediately it can act, and the less immediately it can be acted upon, the greater is its strength; and the weaker, the less it can act, or withstand the action of others.

There is a tranquil strength, the essence of which is immobility; and there is an active strength, the essence of which is motion. The one has motion, the other stability, in an extraordinary degree. There is the strength of the rock, and the elasticity of the spring.

There is the Herculean strength of bones and sinews; thick, firm, compact, and immoveable as a pillar.

There are heroes less Herculean, less firm, sinewy, large; less set, less rocky, who yet, when roused, when opposed in their activity, will meet oppression with so much strength, will resist weight with such elastic force, as scarcely to be equalled by the most bony and muscular strength.

The elephant has native, bony strength. Irritated or not, he bears prodigious burdens, and crushes all on which he treads. An irritated wasp has strength of a totally different kind; but both have compactness for their foundation, and, especially, the firmness of construction.

All porosity destroys strength.

The strength, like the understanding, of a man, is discovered

by its being more or less compact. The elasticity of a body has signs so remarkable that they will not permit us to confound such body with one that is not elastic. How manifest are the varieties of strength, between the foot of an elephant and a stag; a wasp and a fly!

Tranquil, firm strength, is shown in the proportions of the form, which ought rather to be short than long.

In the thick neck, the broad shoulders, and the countenance; which, in a state of health, is rather bony than fleshy.

In the short, compact, and knotty forehead; and, especially, when the *sinus frontales* are visible, but not too far projecting; flat in the middle, or suddenly indented, but not in smooth cavities.

In horizontal eyebrows, situated near the eye.

Deep eyes, and steadfast look.

In the broad, firm nose, bony near the forehead; and, especially, in its straight, angular outlines.

In short, thick, curly hair of the head, and beard.

In short, broad teeth, standing close to each other. In compact lips, of which the under rather projects than retreats. In the strong, prominent, broad chin.

In the strong, projecting *os occipitis*.

In the bass voice; the firm step; and in sitting still.

Elastic strength, the living power of irritability, must be discovered in the moment of action; and the firm signs must afterwards be abstracted, when the excited power is once more at rest.—"This body, therefore, which at rest was capable of so little, acted and resisted so weakly, can, thus irritated, and with this degree of tension, become thus powerful."—On inquiry we shall find that this strength, awakened by irritation, generally resides in thin, tall, but not very tall, and bony, rather than muscular bodies: in bodies of dark, or pale complexions; of rapid motion, joined with a certain kind of stiffness; of hasty and firm walk; of fixed, penetrating look; and with open lips, but easily, and accurately, to be closed.

Signs of weakness are, disproportionate length of body;

much flesh, little bone; extension; a tottering frame; a loose skin; round, obtuse, and particularly hollow outlines of the forehead and nose; smallness of nose and chin; little nostrils; the retreating chin; long, cylindrical neck; the walk very hasty, or languid, without firmness of step; the timid aspect; closing eyelids; open mouth; long teeth; the jaw-bone long, but bent towards the ear; whiteness of complexion; teeth inclined to be yellow or green: fair, long, and tender hair; shrill voice.

MEDICINAL SEMEIOTICS; OR THE SIGNS OF HEALTH AND SICKNESS.

Not I, but an experienced physician ought to write on the physiognomonical, and pathognomonical semeiotica of health and sickness, and describe the physiological character of the body, and its propensities to this or that disorder. I am beyond description ignorant with respect to the nature of disorders and their signs; still may I, in consequence of the few observations I have made, declare, with some certainty, by repeatedly examining the firm parts and outlines of the bodies and countenances of the sick, that it is not difficult to predict what are the diseases to which the man in health is most liable. Of what infinite importance would such physiognomonical semeiotics, or prognostics of possible or probable disorders be, founded on the nature and form of the body! How essential were it, could the physician say to the healthy, "You naturally have, some time in your life, to expect this or that disorder. Take the necessary precautions against such or such a disease. The virus of the small-pox slumbers in your body, and may thus or thus be put in motion. Thus the hectic, thus the intermittent, and thus the putrid fever."—Oh how worthy, Zimmermann, would a treatise on physiognomonical Diætetice (or regimen) be of thee!

Whoever shall read this author's work, on "Experience," will see how characteristically he describes various diseases which originate in the passions. Some quotations from this work, which will justify my wish, and contain the most

valuable semeiotical remarks, cannot be unacceptable to the reader. The first is from Part I. chap. viii. page 401. f. "The observing mind examines the physiognomy of the sick, the signs of which extend over the whole body, but the progress and change of the disease is principally to be found in the countenance and its parts. Sometimes the patient carries the marks of his disease. In burning, bilious, and hectic fevers; in the chlorosis; the common and black jaundice; in worm cases."—(I, who know so little of physic, have several times discovered the disease of the tape worm in the countenance.)—"In the *furor uterinus,* the least observant can read the disease. The more the countenance is changed, in burning fevers, the greater is the danger. A man whose natural aspect is mild and calm, but who stares at me, with a florid complexion, and wildness in his eyes, prognosticates an approaching delirium. I have likewise seen a look indescribably wild, accompanied by paleness, when nature, in an inflammation of the lungs, was approaching a crisis, and the patient was become excessively cold and frantic. The countenance relaxed, the lips pale and hanging, in burning fevers, are bad symptoms, as they denote great debility; and, if the change and decay of the countenance be sudden, the danger is great. When the nose is pointed, the face of a lead colour, and the lips livid, inflammation has produced gangrene. There is, frequently, something dangerous to be observed in the countenance, which cannot be known from other symptoms, and which, yet, is very significant. Much is to be observed in the eyes. Boerhaave examined the eyes of the patient with a magnifying glass, that he might see if the blood entered the smaller vessels. Hippocrates held that the avoiding of light, involuntary tears, squinting, one eye less than the other, the white of the eye inflamed, the small veins inclined to be black, too much swelled, or too much sunken, were, each and all, bad symptoms (page 432). The motion of the patient, and his position in bed, ought, likewise, to be enumerated among the particular symptoms of disease. The hand carried to the forehead, waved, or groping in the air, scratching on the wall, and pulling up the bed clothes, are of this kind. The posi-

tion in bed is a very significant sign of the internal situation of the patient, and therefore deserves every attention. The more unusual the position is, in any inflammatory disease, the more certainly may we conclude that the anguish is great, and, consequently, the danger. Hippocrates has described the position of the sick, in such cases, with accuracy that leaves nothing to be desired.—The best position in sickness is the usual position in health."

I shall add some other remarks from this physician and physiognomist, whose abilities are superior to envy, ignorance, and quackery. (Page 452,) "Swift was lean while he was the prey of ambition, chagrin, and ill temper; but after the loss of his understanding he became fat."—His description of envy and its effects on the body are incomparable. (Part II. chap. xi.) "The effects of envy are visible, even in children. They become thin, and easily fall into consumptions. Envy takes away the appetite and sleep, and causes feverish motion; it produces gloom, shortness of breath, impatience, restlessness, and a narrow chest. The good name of others, on which it seeks to avenge itself by slander, and feigned but not real contempt, hangs like the sword suspended by a hair, over the head of Envy, that continually wishes to torture others, and is itself continually on the rack.—The laughing simpleton becomes disturbed as soon as Envy, that worst of fiends, takes possession of him, and he perceives that he vainly labours to debase that merit which he cannot rival. His eyes roll, he knits his forehead, he becomes morose, peevish, and hangs his lips. There is, it is true, a kind of envy that arrives at old age. Envy in her dark cave, possessed by toothless furies, there hoards her poison, which, with infernal wickedness, she endeavours to eject, over each worthy person, and honourable act. She defends the cause of vice, endeavours to confound right and wrong. She vitally wounds the purest innocence."

The writers most known, and oftenest quoted, by physicians, on semeiotics, are Aretæus, Lomnius, Æmilius Campolongus, Wolf, Hoffman, Wedel, Schrœder, Vater.

I am also acquainted with two dissertations on the same subject, one by Samuel Quelmaltz, "De Prosoposcopiâ Me-

dicâ." Leipzig, 1748; and the other by the famous Stahl, "De facie morborum indice, seu morborum æstimatione ex facie." Halle, 1700.

But the work which is most perfect, full, and deserving of attention, is "Thomæ Fieni philosophi ac medici præstantissimi Semeiotice, sive de signis medicis." Lugduni, 1664. Yet this acute writer has scarcely noticed the prognostics of disease from the figure of the body, but has, like others, been much more attentive to the diagnostics.

NATIONAL PHYSIOGNOMY.

MY OWN REMARKS.

That there is national physiognomy, as well as national character, is undeniable. Whoever doubts of this can never have observed men of different nations, nor have compared the inhabitants of the extreme confines of any two. Compare a Negro and an Englishman, a native of Lapland and an Italian, a Frenchman and an inhabitant of Terra del Fuego. Examine their forms, countenances, characters, and minds. Their difference will be easily seen, though it will, sometimes, be very difficult to describe scientifically.

It is probable we shall discover what is national in the countenance better from the sight of an individual, at first, than of a whole people; at least, so I imagine, from my own experience. Individual countenances discover more the characteristics of a whole nation, than a whole nation does that which is national in individuals. The following, infinitely little, is what I have hitherto observed, from the foreigners with whom I have conversed, and whom I have noticed, concerning national character.

The French I am least able to characterize.—They have no traits so bold as the English, nor so minute as the Germans. I know them chiefly by their teeth, and their laugh. The Italians I discover by the nose, small eyes, and projecting chin. The English, by their foreheads, and eyebrows. The

Dutch, by the rotundity of the head, and the weakness of the hair. The Germans, by the angles and wrinkles round the eyes, and in the cheeks. The Russians, by the snub nose, and their light-coloured, or black hair. I shall now say a word concerning Englishmen, in particular. Englishmen have the shortest, and best arched foreheads; that is to say, they are arched only upwards; and, towards the eyebrows, either gently decline, or are rectilinear. They very seldom have pointed, but often round, full, medullary noses; the Quakers and Moravians excepted, who, wherever they are found, are generally thin-lipped. Englishmen have large, well-defined, beautifully curved lips; they have also a round, full chin; but they are peculiarly distinguished by the eyebrows and eyes, which are strong, open, liberal, and steadfast. The outline of their countenances is, in general, great, and they never have those numerous, infinitely minute, traits, angles, and wrinkles, by which the Germans are so especially distinguished. Their complexion is fairer than that of the Germans.

All English women whom I have known personally, or by portrait, appear to be composed of marrow and nerve. They are inclined to be tall, slender, soft, and as distant from all that is harsh, rigorous, or stubborn, as heaven is from earth.

The Swiss, generally, have no common physiognomy, or national character, the aspect of fidelity excepted. They are as different from each other as nations the most remote. The French Swiss peasant is as distinct as possible from the peasant of Appenzel. It may be that the eye of a foreigner would better discover the general character of the nation, and in what it differs from the French or German, than that of the native.

In each canton of Switzerland I find characteristic varieties. The inhabitant of Zurich, for instance, is middle sized, more frequently meagre than corpulent, but usually one or the other. They seldom have ardent eyes, large, or small noses; the outline is not, often, either grand or minute. The men are seldom handsome, though the youth are incomparably so: but they soon alter. The people of Berne are tall, straight, fair, pliable, and firm; and are most distinguishable by their upper

teeth, which are white, regular, and easily to be seen. The inhabitants of Basle (or Basil) are more rotund, full, and tense of countenance, the complexion tinged with yellow, and the lips open and flaccid. Those of Schaffhausen are hard boned. Their eyes are seldom sunken, but are generally prominent. The sides of the forehead diverge over the temples; the cheeks fleshy, and the mouth wide and open. They are commonly stronger built than the people of Zurich, though, in the canton of Zurich, there is scarcely a village in which the inhabitants do not differ from those of the neighbouring village, without attending to dress, which, notwithstanding, is also physiognomonical.

Round Wädenschweil and Oberreid, I have seen many handsome, broad-shouldered, strong, burden-bearing men.—At Weiningen, two leagues from Zurich, I met, about evening, a company of well-formed men, who were distinguishable for their cleanliness, circumspection, and gravity of deportment.

An extremely interesting and instructive book might be written on the physiognomonical characters of the peasants in Switzerland. There are considerable districts where the countenances, the nose excepted, are most of them broad, as if pressed flat with a board. This disagreeable form, wherever found, is consistent with the character of the people. What could be more instructive than a physiognomonical and characteristic description of such villages, their mode of living, food, and occupation?

EXTRACTS FROM OTHER AUTHORS.

BUFFON.*

"Traversing the surface of the earth, and beginning in the north, we find, in Lapland, and on the northern coasts of Tartary, a race of men, small of stature, singular of form, and with countenances as savage as their manners."—"These people have large, flat faces, the nose broad, the pupil of the eye of a yellow brown, inclining to a black, the eyelids retiring

* The following quotations are translated from Buffon, not from the German.—T.

towards the temples, the cheeks extremely high, the mouth very large, the lower part of the face narrow, the lips full and high, the voice shrill, the head large, the hair black and sleek, and the complexion brown, or tanned. They are very small, and squat, though meagre. Most of them are not above five feet, and the least not more than four feet and a half high."—"The Borandians are still smaller than the Laplanders."—"The Samoiedes more squat, with large heads and noses, and darker complexions. Their legs are shorter, their knees more turned outward, their hair is longer, and they have less beard. The complexion of the Greenlanders is darker still, and of a deep olive colour."—"The women, among all these nations, are as ugly as the men."—"And not only do these people resemble each other in ugliness, size, and the colour of their eyes and hair, but they have similar inclinations and manners, and are all equally gross, superstitious, and stupid."—"Most of them are idolaters, they are more rude than savage, wanting courage, self-respect, and prudency."—"If we examine the neighbouring people of the long slip of land which the Laplanders inhabit, we shall find they have no relation whatever with that race, excepting only the Ostiacks and Tongusians. The Samoiedes and the Borandians have no resemblance with the Russians, nor have the Laplanders with the Finlanders, the Goths, Danes, or Norwegians. The Greenlanders are alike different from the savages of Canada. The latter are tall, and well made; and, though they differ very much from each other, yet they are still more infinitely different from the Laplanders. The Ostiacks seem to be Samoiedes something less ugly, and dwarfish, for they are small and ill-formed."

"All the Tartars have the upper part of the countenance very large, and wrinkled even in youth, the nose short and gross, the eyes small and sunken, the cheeks very high, the lower part of the face narrow, the chin long and prominent, the upper jaw sunken, the teeth long and separated, the eyebrows large, covering the eyes, the eyelids thick, the face flat, their skin of an olive colour, and their hair black. They are of a middle stature, but very strong and robust: have little

beard, which grows in small tufts, like that of the Chinese, thick thighs, and short legs."

"The little, or Nogais Tartars have lost a part of their ugliness by having intermingled with the Circassians."—"As we proceed eastward, into free or independent Tartary, the features of the Tartars become something less hard, but the essential characteristics of their race ever remain. The Mongul Tartars, who conquered China, and who were the most polished of these nations, are, at present, the least ugly and ill-made: yet have they, like the others, small eyes, the face large and flat, little beard, but always black or red, and the nose short and compressed."—"Among the Kergisi and Tcherimisi Tartars, there is a whole nation, or tribe, the men and women among whom are very singularly beautiful."—"The manners of the Chinese and Tartars are wholly opposite, more so than are their countenances and forms."—"The limbs of the Chinese are well proportioned, large and fat. Their faces are round and capacious, their eyes small, their eyebrows large, their eyelids raised, and their noses little and compressed. They have only seven or eight tufts of black hair on each lip, and very little on the chin."

"The inhabitants of the coast of New Holland, which lies in 16° 15′ of south latitude, and to the south of the Isle of Timor, are perhaps the most miserable people on earth, and of all the human race most approach the brute animal. They are tall, upright, and slender. Their limbs are long and supple; their head is large, their forehead round, their eyebrows are thick, and their eyelids always half shut. This they acquire by habit in their infancy, to preserve their eyes from the gnats, by which they are greatly incommoded, and, as they never open their eyes, they cannot see at a distance, at least, not unless they raise the head as if they wished to look at something above them. They have large noses, thick lips, and wide mouths. It should seem that they draw the two upper fore teeth, for neither men nor women, young nor old, have these teeth. They have no beard; their faces are long, and very

disagreeable, without a single pleasing feature; their hair is not long, and sleek, like that of most of the Indians, but short, black, and curly, like the hair of the Negroes. Their skin is black, and resembles that of the Indians of the coast of Guinea."

"If we now examine the nations inhabiting a more temperate climate, we shall find that the people of the northern provinces, of the Mogul Empire, Persia, the Armenians, Turks, Georgians, Mingrelians, Circassians, Greeks, and all the inhabitants of Europe, are the handsomest, wisest, and best formed of any on earth; and that, though the distance between Cachemire and Spain, or Circassia and France, is very great, there is still a very singular resemblance between people so far from each other, but situated in nearly the same latitude. The people of Cachemire are renowned for beauty, are as well formed as the Europeans, and have nothing of the Tartar countenance, the flat nose, and the small pig's eyes, which are so universal among their neighbours."—"The complexion of the Georgians is still more beautiful than that of Cachemire; no ugly face is found in the country, and nature has endowed most of the women with graces, which are nowhere else to be discovered."—"The men, also, are very handsome, have natural understanding, and would be capable of arts and sciences, did not their bad education render them exceedingly ignorant and vicious."—"Yet, with all their vices, the Georgians are civil, humane, grave, and moderate; they seldom are under the influence of anger, though they become irreconcilable enemies, having once entertained hatred."—"The Circassians and Mingrelians are equally beautiful and well-formed."—"The lame and the crooked are seldom seen among the Turks."—"The Spaniards are meagre, and rather small; they are well-shaped, have fine heads, regular features, good eyes, and well-arranged teeth, but their complexions are dark, and inclined to yellow."—"It has been remarked that in some provinces of Spain, as near the banks of the river Bidassoa, the people have exceedingly large ears."—(Can large ears hear better than small? I know one person with large, rude ears,

whose sense of hearing is acute, and who has a good understanding, but, him excepted, I have particularly remarked large ears to betoken folly; and that, on the contrary, ears inordinately small, appertain to very weak, effeminate characters, or persons of too great sensibility.)—"Men with black or dark brown hair begin to be rather uncommon in England, Flanders, Holland, and the northern provinces of Germany; and few such are to be found in Denmark, Sweden, and Poland. According to Linnæus, the Goths are very tall, have sleek, light-coloured, silver hair, and blue eyes. The Finlanders are muscular and fleshy, with long and light yellow hair, the iris of the eye a deep yellow."

"It seems, if we collect the accounts of travellers, that there are as many varieties among the race of Negroes as among the Whites. They also have their Tartars, and their Circassians. The Blacks on the coast of Guinea are extremely ugly, and emit an insufferable scent. Those of Sofala and Mozambique are handsome, and have no ill smell."—"These two species of Negroes resemble each other rather in colour than features; their hair, skin, the odour of their bodies, their manners and propensities are exceedingly different."—"Those of Cape Verd have by no means so disagreeable a smell as the natives of Angola; their skin, also, is more smooth and black, their body better made, their features less hard, their tempers more mild, and their shape better.—The Negroes of Senegal are the best formed, and best receive instruction.—The Nagos are the most humane, the Mondongos the most cruel, the Mimes the most resolute, capricious, and subject to despair."—(If this be so, let these heads be first and singly studied, and all that is common to character collected.)—"The Guinea Negroes are extremely limited in their capacities. Many of them even appear to be wholly stupid; or, never capable of counting more than three, remain in a thoughtless state if not acted upon, and have no memory."—"Yet, bounded as is their understanding, they have much feeling—have good hearts, and the seeds of all virtue."—"The Hottentots all have very flat and broad noses, but these they would not have did not their

mothers suppose it their duty to flatten the nose shortly after birth."—(It ought not to be so positively affirmed they would not have such, till we first had considered the form of the head, such as given by nature, and thence deduced the form of the nose. There are evidently forms of skulls which, naturally, have flat noses; and others, in which, external violence excepted, they cannot be flattened. The very custom of pressing the nose flat, ought, perhaps, to be considered as a proof that this form is more natural than any other to these people.)—"They have also very thick lips, especially the upper; the teeth white, the eyebrows thick, the head heavy, the body meagre, and the limbs slender.—The inhabitants of Canada, and of all these confines, are rather tall, robust, strong, and tolerably well made; have black hair and eyes, very white teeth, tawny complexions, little beard, and no hair, or almost none, on any other part of the body. They are hardy and indefatigable in marching; swift of foot; alike support the extremes of hunger, or excess in feeding; are daring, courageous, haughty, grave and moderate. So strongly do they resemble the eastern Tartars in complexion, hair, eyes, the almost want of beard and hair, as well as in their inclinations and manners, that we should suppose them the descendants of that nation, did we not see the two people separated from each other by a vast ocean. They, also, are under the same latitude, which is an additional proof of the influence of climate on the colour, and even on the form of man."—(To which we may add character, mind, and manners.)

SOME OF THE MOST REMARKABLE PASSAGES FROM AN EXCELLENT ESSAY BY PROFESSOR KANT OF KONIGSBERG, INSERTED IN ENGEL'S PHILOSOPHEN FUR DIE WELT, II. THEIL, FROM PAGE 125 TO 165.

Page 131. "The supposition of Maupertuis that a race of men might be established in any province, in whom understanding, probity, and strength, should be hereditary, could only be realized by the possibility of separating the degenerate from the conformable births; a project which, in my opinion, might be practicable, but which, in the present order of things,

is prevented by the wiser dispositions of nature, according to which the wicked and the good are intermingled, that by the irregularities and vices of the former the latent powers of the latter may be put in motion, and impelled to approach perfection. If nature, without transplantation or foreign mixture, be left undisturbed, she will, after many generations, produce a lasting race that shall ever remain distinct."

Page 133. "If we divide the human race into four principal classes, I believe all the intermediate ones, however perpetuating and conspicuous, may be immediately reduced to one of these. 1, The race of Whites. 2, The Negroes. 3, The Huns, Monguls, or Calmucs. 4, The Hindoos, or people of Hindoostan."

Page 141. "External things may well be the accidental, but not the primary causes of what is inherited or assimilated. As little as chance, or physico-mechanical causes can produce an organized body, as little can they add any thing to its power of propagation; that is to say, produce a thing which shall propagate itself by having a peculiar form, or proportion of parts."

Page 143. "Man was designed to be the inhabitant of all climates, and all soils. Hence the seeds of many internal propensities must be latent in him, which shall remain inactive, or be put in motion, according to his situation on the earth; so that, in progressive generation, he shall appear as if born for that particular soil in which he seems planted."

Page 144. "The air and the sun appear to be those causes which most influence the powers of propagation, and effect a durable development of germs and propensities; that is to say, the air and the sun may be the origin of a distinct race. The variations which food may produce must soon disappear on transplantation. That which affects the propagating powers must not act upon the support of life, but upon its original source, its first principles, animal conformation and motion. A man transplanted to the frigid zone must decrease in stature, since, if the power or momentum of the heart continues the same, the circulation must be performed in a shorter time, the pulse become more rapid, and the heat of the blood increased. Thus Crantz found the Greenlanders not only infe-

rior in stature to the Europeans, but also that they had a remarkably greater heat of body. The very disproportion between the length of the body and the shortness of the legs in the northern people, is suitable to their climate; since the extremes of the body, by their distance from the heart, are more subject to the attacks of cold."

Page 146. "The prominent parts of the countenance, which can less be guarded from cold, by the care of nature for their preservation, have a propensity to become more flat. The rising cheek-bones, the half-closed, blinking eyes, appear to be intended for the preservation of sight against the dry, cold air, and the effusion of light from the snow, (to guard against which the Esquimaux now use spectacles,) though they may be the natural effect of the climate, since they are found only in a smaller degree, in milder latitudes. Thus gradually are produced the beardless chin, the flattened nose, thin lips, blinking eyes, flat countenance, red-brown complexion, black hair, and, in a word, the face of the Calmuc. Such properties, by continued propagation, at length form a distinct race, which continues to remain distinct, even when transplanted into warmer climates."

Page 149. "The red-brown, or copper colour, appears to be as natural an effect of the acidity of the air, in cold climate, as the olive-brown of the alkaline, and bilious quality of the juices, in warm; without taking the native disposition of the American into the estimate, who appears to have lost half the powers of life, which may be regarded as the effect of cold."

Page 150. "The growth of the porous parts of the body must increase in the hot and moist climate. Hence the thick short nose and projecting lips. The skin must be oiled, not only to prevent excessive perspiration, but also the imbibing the putrescent particles of the moist air. The surplus of the ferrugineous, or iron particles, which have lately been discovered to exist in the blood of man, and which, by the evaporation of the phosphoric acidities, of which all negroes smell so strong, being cast upon the retiform membrane, occasions the blackness which appears through the cuticle, and this strong retention of the ferruginous particles seems to be necessary,

in order to prevent the general relaxation of the parts. Moist warmth is peculiarly favourable to the growth of animals, and produces the negro, who, by the providence of nature, perfectly adapted to his climate, is strong, muscular, agile; but dirty, indolent, and trifling."

Page 161. "The trunk, or stem, of the root may degenerate; but this having once taken root, and stifled other germs, resists any future change of form; the character of the race having once gained a preponderance in the propagating powers"

FROM WINKELMANN'S HISTORY OF ART.

"Our eyes convince us, with respect to the form of man, that the character of nation, as well as of mind, is visible in the countenance. As nature has separated large districts by mountains and waters, so has she, likewise, distinguished the inhabitants by peculiarity of features. In countries far distant from each other, the difference is, likewise, visible in other parts of the body, and in stature. Animals are not more varied, according to the properties of the countries they inhabit, than men are; and some have pretended to remark that animals even partake of the propensities of the men. The formation of the countenance is as various as languages, nay, indeed, as dialects, which are thus or thus various in consequence of the organs of speech. In cold countries, the fibres of the tongue must be less flexible, and rapid, than in warm. The natives of Greenland and certain tribes of America are observed to want some letters of the alphabet, which must originate in the same cause. Hence it happens that the northern languages have more monosyllables, and are more clogged with consonants, the connecting and pronouncing of which is difficult, and sometimes impossible, to other nations. A celebrated writer has endeavoured to account for the varieties of the Italian dialects, from the formation of the organs of speech. For this reason, says he, the people of Lombardy, inhabiting a cold country, have a more rough and concise pronunciation. The inhabitants of Florence and Rome speak in a more measured tone, and the Neapolitans, under a still warmer sky, pronounce the vowels more open, and speak with

more fulness. Persons well acquainted with various nations can distinguish them as justly from the form of their countenance as from their speech. Therefore, since man has ever been the object of art and artists, the latter have constantly given the forms of face of their respective nations; and that art, among the ancients, gave a certain character to the human form and countenance, is proved by the same effect having taken place among the moderns. German, Dutch, or French artists, when they neither travel nor study foreign forms, may be known by their pictures as perfectly as Chinese or Tartarian. After residing many years in Italy, Rubens continued to draw his figures as if he had never left his native land."

ANOTHER PASSAGE FROM WINKELMANN.

"The projecting mouths of the Negroes, which they have in common with their monkeys, is an excess of growth, a swelling, occasioned by the heat of the climate; like as our lips are swelled by heat or sharp saline moisture; and, also, in some men, by violent passion. The small eyes of the distant northern and eastern nations are in consequence of the imperfection of their growth. They are short and slender. Nature produces such forms the more she approaches extremes where she has to encounter heat or cold. In the one she is prompter and exhausted; and, in the other, crude, never arriving at maturity. The flower withers in excessive heat, and, deprived of sun, is deprived of colour. All plants degenerate in dark and confined places.

"Nature forms with greater regularity the more she approaches her centre, and in more moderate climates. Hence our and the Grecian ideas of beauty, being derived from more perfect symmetry, must be more accurate than the ideas of those in whom, to use the expression of a modern poet, the image of the Creator is half defaced."

FROM THE RECHERCHES PHILOSOPHIQUES SUR LES AMERICAINS, BY M. DE PAUW.

"The Americans are most remarkable because that many of them have no eyebrows, and none have beards; yet we

must not infer that they are enfeebled in the organs of generation, since the Tartars and Chinese have almost the same characteristics. They are far, however, from being very fruitful, or much addicted to love. True it is, the Chinese and the Tartars are not absolutely beardless. When they are about thirty, a small pencilled kind of whisker grows on the upper lip, and some scattered hairs are found at the end of the chin." —Tome i. p. 37.

" Exclusive of the Esquimaux, who differ in gait, form, features and manners, from other savages of North America, we may likewise call the Akansans a variety, whom the French have generally named the handsome men. They are tall and straight, have good features, without the least appearance of beard; regular eyelids, blue eyes, and fine fair hair; while the neighbouring people are low of stature, have abject countenances, black eyes, the hair of the head black as ebony, and of the body, thick and rough."—Page 135.

" The Peruvians are not very tall; but, though thick set, they are tolerably well made. There are many, it is true, who, by being diminutive, are monstrous. Some are deaf, dumb, blind, and idiots; and others want a limb, when born. In all probability, the excessive labour to which they have been subjected, by the barbarity of the Spaniards, has produced such numbers of defective men. Tyranny has an influence even on the physical temperament of slaves. Their nose is aquiline; their forehead narrow; their hair black, strong, smooth, and plentiful; their complexion an olive red; the apple of the eye black, and the white not very clear. They never have any beard, for we cannot bestow that name on some short straggling hairs which sprout in old age; nor have either men or women the downy hair which generally appears after the age of puberty. In this they are distinguished from all people on earth, even from the Tartars and Chinese. As in eunuchs, it is the characteristic of their degeneracy."—Page 144.

" Judging by the rage which the Americans have to mutilate and disfigure themselves, we should suppose they all were discontented with the proportions of their limbs and bodies. Not

a single nation has been discovered in this fourth quarter of the globe which has not adopted the custom of artificially changing, either the form of the lips, the hollow of the ear, or the shape of the head, by forcing it to assume an extraordinary and ridiculous figure.

"There are savages whose heads are pyramidal, or conical, with the top terminating in a point. Others have flat heads, with large foreheads, and the back part flattened. This caprice seems to have been the most fashionable, at least, it was the most common. Some Canadians had their heads perfectly spherical. Although the natural form of the head really approaches the circular, these savages who, by being thus distorted, acquired the appellation of bowl or bullet-head, do not appear less disgusting, for having made the head too round, and perverted the original purpose of nature, to which nothing can be added, from which nothing can be taken away, without some essential error being the result, which is destructive to the animal.

"In fine we have seen, on the banks of the Maragnon, Americans with square, or cubical heads; that is to say, flattened on the face, the top, the temples, and the occiput, which appears to be the last stage of human extravagance.

"It is difficult to conceive how it was possible to compress and mould the bones of the skull into so many various forms, without most essentially injuring the seat of sense, and the organs of reason; or occasioning either madness or idiotism; since we so often have examples that violent contusions in the region of the temples have occasioned lunacy, and deprived the sufferers of intellectual capacity. For it is not true, as ancient narratives have affirmed, that all Indians with flat, or sugar-loaf heads, were really idiots; had this been the case there must have been whole nations in America either foolish or frantic, which is impossible, even in supposition."

OBSERVATION BY LENTZ.

"It appears to me remarkable that the Jews should have carried with them the marks of their country and race to all parts of the world; I mean their short, black, curly hair, and

brown complexion.—Their quickness of speech, haste and abruptness in all their actions, appear to proceed from the same causes. I imagine the Jews have more gall than other men."—(I add, as characteristics of the national Jewish countenance, the pointed chin, pouting lips, and well-defined middle line of the mouth.)

EXTRACT FROM A LETTER WRITTEN BY M. FUSELI, DATED AT PETERSBURG.

"My observations have been directed" (writes this great designer and physiognomist), "not to the countenance of nations only, being convinced, from numberless experiments, that the general form of the human body, its attitude, and manner, the sunken or raised position of the head, between or above the shoulders, the firm, the tottering, the hasty, or slow walk, may frequently be less deceitful signs of this or that character, than the countenance separately considered. I believe it possible so accurately to characterize man, from the calmest state of rest to the highest gradation of rage, terror and pain, that, from the carriage of the body, the turn of the head, and gestures, in general, we shall be able to distinguish the Hungarian, the Sclavonian, the Illyrian, the Wallachian, and to obtain a full and clear conception of the actual, and, in general, the prominent characteristics of this or that nation."

EXTRACT OF A LETTER FROM PROFESSOR CAMPER.

"If not impossible, it would be very difficult to give you my particular rules for delineating various nations and ages, with almost mathematical certainty; especially, if I would add all I have had occasion to remark concerning the beauty of the antiques. These rules I have obtained by constant observations on the skulls of different nations, of which I have a large collection, and by a long study of the antiques.

"It has cost me much time accurately to draw any head in profile. I have dissected the skulls of people lately dead, that I might be able to define the lines of the countenance, and the angle of these lines with the horizon. I was thus led to the

discovery of the maximum and minimum of this angle. I began with the monkey, proceeded to the negro, and the European, till I ascended to the countenances of antiquity, and examined a Medusa, an Apollo, or a Venus de Medicis. This concerns only the profile. There is another difference in the breadth of the cheeks, which I have found to be largest among the Calmucs, and much smaller among the Asiatic negroes. The Chinese, and inhabitants of the Molucca, and other Asiatic islands, appear to me to have broad cheeks, with projecting jaw-bones; the under jaw-bone, in particular, very high, and almost forming a right angle, which, among Europeans, is very obtuse, and still more so among the African negroes.

"I have not yet procured a real skull of an American, therefore, can say nothing on the subject.

"Almost to my shame must I confess that I have not yet been able accurately to draw the countenance of a Jew, although they are so very remarkable in their features; nor have I yet obtained precision in delineating the Italian face. It is generally true that the upper and under jaw of the Europeans is less broad than the breadth of the skull, and that among the Asiatics they are much broader; but I have not been able to determine the specific differences between European nations.

"I have very frequently, by physiognomonical sensation, been able to distinguish the soldiers of different nations; the Scotchman, the Irishman, and the native of England; yet have I never been able to delineate the distinguishing traits.

"The people of our provinces are a mixture of all nations, but, in the remote and separated cantons, I find the countenance to be more flat, and extraordinarily high from the eyes upward."

EXTRACTS FROM THE MANUSCRIPT OF A MAN OF LITERATURE AT DARMSTADT.

"All tribes of people who dwell in uncultivated countries, and, consequently, are pastoral, not assembled in towns, would never be capable of an equal degree of cultivation with Euro-

peans, though they did not live thus scattered. Were the shackles of slavery shaken off, still their minds would eternally slumber; therefore whatever remarks we can make upon them must be pathognomonical"—(I suspect physiognomonical);—"and we must confine ourselves to their receptive powers of mind, not being able to say much of their expression.

"People who do not bear our badges of servitude are not so miserable as we suppose. Their species of slavery is very supportable, in their mode of existence. They are incomparably better fed than German peasants, and have neither to contend with the cares of providing, nor the excesses of labour. As their race of horses exceeds ours in strength and size, so do their people those among us who have, or suppose they have, property. Their wants are few, and their understanding sufficient to supply those wants they have. The Russian or Polish peasant is, of necessity, carpenter, tailor, shoemaker, mason, thatcher, &c. and when we examine their performances, we may easily judge of their capacities. Hence their aptitude at mechanical and handicraft professions, as soon as they are taught their principles. Invention of what is great they have no pretensions to; their mind, like a machine, is at rest when the necessity that set it in motion ceases.

"Of the numerous nations subject to the Russian sceptre, I shall omit those of the extensive Siberian districts, and confine myself to the Russians, properly so called, whose countries are bounded by Finland, Esthonia, Livonia, and the borders of Asia. These are distinguishable by prodigious strength, firm sinews, broad breast and colossal neck; which, in a whole ship's crew, will be the same; resembling the Farnesian Hercules; by their black, broad, thick, rough, strong hair, head and beard; their sunken eyes, black as pitch; their short forehead, compressed to the nose, with an arch. We often find thin lips, though, in general, they are pouting, wide, and thick. The women have high cheek bones, hollow temples, snub noses, and retreating arched foreheads, with very few traits of ideal beauty. At a certain period of life, both sexes frequently become corpulent. Their power of propagation exceeds belief.

"In the centre dwell the Ukranians, of whom most of the regiments of Cossacks are formed. They are distinguished among the Russians almost as the Jews are among Europeans. They generally have aquiline noses, are nobly formed; amorous, yielding, crafty, and without strong passions; probably, because, for some thousands of years, they have followed agriculture, have lived in society, had a form of government, and inhabit a most fruitful country, in a moderate climate, resembling that of France. Among all these people the greatest activity and strength of the body are united. They are as different from the German boor as quicksilver is from lead, and how our ancestors could suppose them to be stupid, is inconceivable."

"Thus too the Turks resemble the Russians. They are a mixture of the noblest blood of Asia Minor with the more material and gross Tartar. The Natolian, of a spiritual nature, feeds on meditation; will for days contemplate a single object, seat himself at the chess board, or wrap himself up in the mantle of taciturnity. The eye, void of passion, or great enterprise, abounds in all the penetration of benevolent cunning; the mouth is eloquent: the hair of the head and beard, and the small neck, declare the flexibility of the man."

"The Englishman is erect in his gait, and generally stands as if a stake were driven through his body. His nerves are strong, and he is the best runner. He is distinguished from all other men by the roundness and smoothness of the muscles of his face. If he neither speak nor move, he declares the capability and mind he possesses in so superior a degree. His silent eye seeks not to please. His hair, coat, and character, alike, are smooth. Not cunning, but on his guard, yet perhaps but little colouring is necessary to deceive him, on any occasion. Like the bull dog, he does not bark; but if irritated, rages. As he wishes not for more esteem than he merits, so he detests the false pretensions of his neighbours, who would arrogate excellence they do not possess. Desirous of private happiness, he disregards public opinion, and obtains a charac-

ter of singularity. His imagination, like a sea-coal fire, is not the splendour that enlightens a region, but diffuses genial warmth. Perseverance in study, and pertinacity, for centuries, in fixed principles, have raised and maintained the British spirit, as well as the British government, trade, manufactures, and marine. He has punctuality and probity, not trifling away his time to establish false principles, or making a parade with a vicious hypothesis."

"In the temperament of nations, the French class is that of the sanguine. Frivolous, benevolent, and ostentatious, the Frenchman forgets not his inoffensive parade till old age has made him wise. At all times disposed to enjoy life, he is the best of companions. He pardons himself much, and therefore pardons others if they will but grant that they are foreigners, and he is a Frenchman. His gait is dancing, his speech without accent, and his ear incurable. His imagination pursues the consequences of small things with the rapidity of the second-hand of a stop watch, but seldom gives those loud, strong, reverberating strokes which proclaim new discoveries to the world. Wit is his inheritance. His countenance is open, and, at first sight, speaks a thousand pleasant, amiable things. Silent he cannot be, either with eye, tongue, or feature. His eloquence is often deafening, but his good humour casts a veil over all his failings. His form is equally distinct from that of other nations, and difficult to describe in words. No other man has so little of the firm, or deep traits, or so much motion. He is all appearance, all gesture; therefore, the first impression seldom deceives, but declares who and what he is. His imagination is incapable of high flights, and the sublime in all arts is to him offence. Hence his dislike of whatever is antique in art, or literature; his deafness to true music; his blindness to the higher beauties of painting. His last, most marking trait is, that he is astonished at every thing, and cannot comprehend how it is possible men should be other than they are at Paris."

"The countenance of the Italian is soul, his speech excla-

mation, his motion gesticulation. His form is the noblest, and his country the true seat of beauty. His short forehead, his strong, marked eye-bones, the fine contour of his mouth, give a claim of kindred to the antiques of Greece. The ardour of his eyes denotes that the beneficent sun brings forth fruit more perfect in Italy than beyond the Alps. His imagination is ever in motion, ever sympathizing with surrounding objects, and, as in the poem of Ariosto, the whole works of creation are reflected, so are they, generally, in the national spirit. That power which could bring forth such a work, appears to me the general representative of genius. It sings all, and from it all things are sung. The sublime in arts is the birth-right of the Italian. Modern religion and politics may have degraded and falsified his character, may have rendered the vulgar faithless and crafty, but the superior part of the nation abounds in the noblest and best of men."

"The Dutchman is tranquil, patient, confined, and appears to will nothing. His walk and eye are long silent, and an hour of his company will scarcely produce a thought. He is little troubled by the tide of passions, and he will contemplate, unmoved, the parading streamers of all nations sailing before his eyes. Quiet and competence are his gods, therefore, those arts alone which can procure these blessings, employ his faculties. His laws, political and commercial, have originated in that spirit of security which maintains him in the possession of what he has gained. He is tolerant in all that relates to opinion, if he be but left peaceably to enjoy his property, and to assemble at the meeting-house of his sect. The character of the ant is so applicable to the Dutch, that to this literature itself conforms in Holland. All poetical powers, exerted either in great works or small, are foreign to this nation. They endure pleasure from the perusal of, but produce no, poetry. I speak of the United Provinces, and not of the Flemings, whose jovial character is in the midway between the Italian and French. This may afford data for the history of their arts.

"A high forehead, half open eyes, full nose, hanging cheeks, wide open mouth, fleshy lips, broad chin, and large ears, I believe to be characteristic of the Dutchman."

"A German thinks it disgraceful not to know every thing, and dreads nothing so much as to be thought a fool. Probity often makes him appear a blockhead. Of nothing is he so proud as of honest, moral understanding. According to modern tactics he is certainly the best soldier, and the teacher of all Europe. He is allowed to be the greatest inventor, and often with so little ostentation, that foreigners have, for centuries, unknown to him, robbed him of his glory. From the age of Tacitus, a willing dependant, he has exerted faculties for the service of his master, which others only exert for freedom and property. His countenance does not, like a painting in fresco, speak at a distance, but he must be sought and studied. His good nature and benevolence are often concealed under apparent moroseness, and a third person is always necessary to draw off the veil and show him as he is. He is difficult to move, and, without the aid of old wine, is silent. He does not suspect his own worth, and wonders when it is discovered by others. Fidelity, industry, and secresy, are his three principal characteristics. Not having wit, he indulges his sensibility. Moral good is the colouring which he requires in all arts. Hence his great indulgence towards abortions which wear this mask. His epic and lyric spirit walks in unfrequented paths. Hence again his great, and frequently gigantic sense, which seldom permits him the clear aspect of enthusiasm, or the glow of splendour. Moderate in the use of this world's delights, he has little propensity to sensuality and extravagance, but he is, therefore, formal, and less social than his neighbour."

PHYSIOGNOMY OF TOWNS AND PLACES.

Each country, province, town, and village, has its peculiar physiognomy and character; and a character which manifestly is conformable to this physiognomy. Let, for example,

a number of countenances be taken from any village, or any town, and compared; it will be as easy to perceive what they have in common, as it will be difficult to define in words. The discovery of general character, in a society of people, is never difficult; but to describe its peculiarity with such accuracy that it might afterwards be drawn, always is. The most general may, probably, be found by examining the whole, as far as it is not too great and various, and by comparison with neighbouring, and remote wholes. The particular, or characteristic, on the contrary, to be clearly communicated and taught, must, in my opinion, as I have before remarked, be obtained by considering individuals, and the comparison of individuals. However great the distance between the most beautiful and most deformed of a town or village, there will always be something mutually local and common between the beautiful and deformed: but it requires the most accurate perception, and the greatest practice, to discover what it is that is thus common. The form of the countenance, and the character of the profile, particularly of the mouth, will, in my opinion, by comparison, attain this purpose.

CONCLUSION OF NATIONAL PHYSIOGNOMY.

The natural history of national physiognomy is possible, and important, to the philosopher, and the man, as well of business as of contemplation. It is one of the most profound, indestructible, and eternal principles of physiognomy. I repeat it, to deny national physiognomy and national character is equal to denying the light of the sun at noon day. I will grant that integrity and wisdom may reside in every climate, and under every national form, and that God respects not persons or climates, but that all people, of all countries, when virtuous, are to him acceptable. I am of the opinion of Juvenal,

> Summos posse viros et magna exempla daturos
> Vervecum in patriâ, crassoque sub aere, nasci.

Yet is it undeniably true that the all-freedom of God, under every climate, by the present, the active, and the thus or thus defined secondary causes, generally forms such characters, as

when compared to other characters, born in other climates, are so distinct that they cannot be confounded; and that it must be an extremely interesting spectacle to him, and to all rational beings, to view, at a single glance, the physiognomonical varieties, connexions, and combinations, of so many millions of people. This infinite variety, which yet conspiring forms one whole, must and shall be eternal. How much soever all may be ennobled, changed, and deified, each must be ennobled according to its primitive nature. Species shall no more be confounded than individuals. Therefore, as an individual's excellence of mind and physiognomy are the favour and the gift of God, so are they equally the favour and the gift of God when bestowed upon nations, who, by residing in a more fortunate climate, have for that reason, greater excellence of understanding and of form. Yet ought not the lowest of the human race to be discouraged. They are the children of one common father, and their brother is the first born of the brethren. He shall collect to himself from all nations, tongues and people, those who shall inherit his kingdom.

RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

Fit, quoque, ut interdum similes existere avorum
Possint, et referant proavorum sæpe figuras;
Propterea, quia multimodis primordia multis
Mixta suo celant in corpore sæpe parentes,
Quæ patribus patres tradunt a stirpe profecta;
Inde Venus varias producit scite figuras,
Majorumque refert vultus, vocesque, comasque;
Quandoquidem nihilo magis hæc de semine certo
Fiunt quam facies et corpora membraque nobis.

LUCRETIUS.

GENERAL REMARKS.

THE resemblance between parents and children is very commonly remarkable.

Family physiognomy is as undeniable as national. To doubt this is to doubt what is self-evident; to wish to interpret it is to wish to explore the inexplicable secret of exist-

ence. Striking and frequent as the resemblance between parents and children is, yet have the relations between the characters and countenances of families never been inquired into. No one has, to my knowledge, made any regular observations on this subject. I must also confess that I have, myself, made but few, with that circumstantial attention which is necessary. All I have to remark is what follows.

When the father is considerably stupid, and the mother exceedingly the reverse, then will most of the children be endued with extraordinary understanding.

When the father is good, truly good, the children will, in general, be well disposed; at least most of them will be benevolent.

The son appears most to inherit moral goodness from the good father, and intelligence from the intelligent mother; the daughter to partake of the character of the mother.

If we wish to find the most certain marks of resemblance between parents and children, they should be observed within an hour or two after birth. We may then perceive whom the child most resembles in its formation. The most essential resemblance is usually afterwards lost, and does not, perhaps, appear for many years; or not till after death.

When children, as they increase in years, visibly increase in the resemblance of form and features to their parents, we cannot doubt but that there is an increasing resemblance of character. How much soever the characters of children may appear unlike that of the parents they resemble, yet will this dissimilarity be found to originate in external circumstances, and the variety of these must be great indeed if the difference of character be not, at length, overpowered by the resemblance of form.

From the strongly-delineated father, I believe, the firmness and the kind (I do not say the form, but the kind) of bones and muscles are derived; and from the strongly-delineated mother, the kind of nerves and form of the countenance; if the imagination and love of the mother have not fixed themselves too deeply in the countenance of the man.

Certain forms of countenance, in children, appear for a time

undecided whether they shall take the resemblance of the father or of the mother; in which case I will grant that external circumstances, preponderating love for the father or mother, or a greater degree of intercourse with either, may influence the form.

We sometimes see children who long retain a remarkable resemblance to the father, but, at length, change and become more like the mother.

I undertake not to expound the least of the difficulties that occur on this subject, but the most modest philosophy may be permitted to compare uncommon cases with those which are known, even though they too should be inexplicable, and this I believe is all that philosophy can and ought to do.

We know that all longing, or mother-marks, and whatever may be considered as of the same nature, which is much, do not proceed from the father, but from the imagination of the mother. We also know that children most resemble the father only when the mother has a very lively imagination, and love for, or fear of, the husband; therefore, as has been before observed, it appears that the matter and *quantum* of the power, and of the life, proceed from the father; and from the imagination of the mother, sensibility, the kind of nerves, the form, and the appearance.

If, therefore, in a certain decisive moment, the imagination of the mother should suddenly pass from the image of her husband to her own image, it might, perhaps, occasion a resemblance of the child, first to the father, and, afterwards, to the mother.

There are certain forms and features of countenance which are long propagated, and others which as suddenly disappear. The beautiful and the deformed (I do not say forms of countenance, but what is generally supposed to be beauty and deformity) are not the most easily propagated; neither are the middling and insignificant; but the great and the minute are easily inherited, and of long duration.

Parents with small noses may have children with the largest and strongest defined; but the father or mother seldom, on the contrary, have a very strong, that is to say large-boned

nose which is not communicated, at least, to one of their children; and which does not remain in the family, especially when it is in the female line. It may seem to have been lost for many years, but soon or late, will again make its appearance, and its resemblance to the original will be particularly visible, a day or two after death.

If the eyes of the mother have any extraordinary vivacity, there is almost a certainty that these eyes will become hereditary; for the imagination of the mother is delighted with nothing so much as with the beauty of her own eyes. Physiognomonical sensation has been, hitherto, much more generally directed to the eyes than to the nose and form of the face; but, if women should once be induced to examine the nose, and form of the face, as assiduously as they have done their eyes, it is to be expected that the former will be no less strikingly hereditary than the latter.

Short and well-arched foreheads are easy of inheritance, but not of long duration; and here the proverb is applicable, "Quod cito fit cito perit." (Soon got soon gone.)

It is equally certain and inexplicable, that some remarkable physiognomies, of the most fruitful persons, have been wholly lost to their posterity; and it is as certain and inexplicable that others are never lost.

Nor is it less remarkable that certain strong countenances of the father or mother, disappear in the children and perfectly revive in the grand-children.

As a proof of the powers of the imagination of the mother, we sometimes see that a woman shall have children by her second husband which shall resemble the first, at least in the general appearance. The Italians, however, are manifestly too extravagant when they suppose children, that strongly resemble their father, are base born. They say that the mother, during the commission of a crime so shameful, wholly employs her imagination concerning the possibility of surprise by, and the image of, her husband. But, were this fear so to act, the form of the children must not only have the very image of the father, but also his appearance of rage and revenge, without which the adulterous wife could not imagine the being sur-

prised by, or image of, her husband. It is this appearance, this rage, that she fears, and not the man.

Natural children generally resemble one of their parents more than the legitimate.

The more there is of individual love, of pure, faithful, mild, affection; the more this love is reciprocal, and unconstrained, between the father and mother, which reciprocal love and affection implies a certain degree of imagination, and the capacity of receiving impressions, the more will the countenances of the children appear to be composed of the features of the parents.

The sanguine, of all the temperaments, is the most easily inherited, and with it volatility; and, being once introduced, much industry and suffering will be necessary to exterminate this volatility.

The natural timidity of the mother may easily communicate the melancholy temperament of the father. Be it understood that this is easy if, in the decisive moment, the mother be suddenly seized by some predominant fear; and that it is less communicable when the fear is less hasty, and more reflective. Thus we find those mothers who, during the whole time of their pregnancy, are most in dread of producing monstrous, or marked, children, because they remember to have seen objects that excited abhorrence, generally have the best formed, and freest from marks; for the fear, though real, was the fear of reflection, and not the sudden effect of an object exciting abhorrence, rising instantaneously to sight.

When both parents have given a deep root to the choleric temperament, in a family, it may probably be some centuries before it be again moderated. Phlegm is not so easily inherited, even though both father and mother should be phlegmatic, for there are certain moments of life when the phlegmatic acts with its whole powers, although it acts thus but rarely, and these moments may, and must, have their effects; but nothing appears more easy of inheritance than activity and industry, when these have their origin in organization, and the necessity of producing alteration. It will be long before an industrious couple, to whom not only a livelihood but business

is, in itself, necessary, shall not have a single descendant with the like quality of industry, as such mothers are generally prolific.

I.

REMARKS ON THE OPINIONS OF BUFFON, HALLER, AND BONNET, CONCERNING THE RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

Buffon's theory, or hypothesis, of the cause of the human form, is well known, which Haller has thus abridged and more clearly explained.

"Both sexes have their semen, in which are active particles of a certain form. From the union of these the fruit of the womb arises.

"These particles contain the resemblance of all the parts of the father or mother. They are, by nature, separated from the rude and unformed particles of the human juices, and are impressed with the form of all the parts of the body of the father or mother. Hence arises the resemblance of children to their parents. This will account for the mixture of the features of father and mother in the children; for spots in animals when the male and female are of different colours; for the Mulatto produced by a Negro and a White, and for many other phenomena, difficult to be resolved.

"It may be asked how these particles can assume the internal structure of the body of the father, since they can, properly, be only the images of the hollow vessels. To which it is answered, that we know not all the powers of nature, and that she may have preserved to herself, though she has concealed it from her scholar, man, the art of making, internally, models and impressions, which shall express the whole solidity of the model."

Haller, in his Preface to Buffon's Natural History, has, in my opinion, irrefragably confuted this system. But he has not only forborne to elucidate the resemblance between fathers and children, but, while opposing Buffon, has spoken so much on the natural, physiological, dissimilarity of the human body, that he appears to have denied this resemblance. Buffon's

hypothesis offended all philosophy; and, though we cannot entirely approve the theory of Bonnet, yet has he very effectually opposed the incongruities of Buffon, to which Buffon himself could scarcely give any serious faith. But he, as we shall soon see, has either avoided the question of resemblance between parents and children, or, in order to strengthen his own system, has rather sought to palliate, than to answer, difficulties.

II.

BONNET—SUR LES CORPS ORGANISES.*

"Are the germs of one and the same species of organized bodies perfectly like each other, or individually distinct? Are they only distinct in the organs which characterize sex, or have they a resembling difference to each other, such as we observe in individual substances of the same species, of plants, or animals?

"Answer—If we consider the infinite variety to be observed in all the products of nature, the latter will appear most probable. The differences which are observed in the individuals of the same species probably depend more on the primitive form of the germs than in the connexion of the sexes."

ON THE RESEMBLANCE BETWEEN CHILDREN AND THEIR PARENTS.

"I must own I have not been successful in explaining, by the foregoing hypothesis, the resemblance of features found between parents and children. But are not these features very ambiguous?

"Do we not suppose that to be the cause which probably is not so? The father is deformed; the son is deformed after the same manner; and it is therefore concluded deformity is inherited. This may be true, but it may be false. The deformity of each may arise from very different causes, and these causes may be infinitely varied.

"It is less difficult to explain hereditary diseases. We can

* Tom. I. chap. v. § 65, 66.

easily conceive that defective juices may produce defective germs; and, when the same parts of the body are affected by disease in father or mother, and in child, this arises from the similar conformation of the parts, by which they are subjected to like inconveniences. Besides, the misshapen body often originates in disease being hereditary, which much diminishes the first difficulty. For, since the juices conducted to those parts are of a bad quality, the parts must be more or less ill-formed, according as they are more or less capable of being affected by these juices."

REFLECTION.

Bonnet cannot find the origin of family likeness in his system. But let us take this his system in the part where he finds the origin of hereditary disease. Shall the defective juices of father or mother very much alter the germ, and produce, in the very parts where the father or mother is injured, important changes of bad formation, more or less, according to the capability of the germ, and its power of resistance, and shall the healthy juices of the parents in no manner affect the germ? Why should not the healthy juices be as active as the unhealthy? Why should they not introduce the same qualities, in miniature, which the father and mother have in the gross, since the father and mother assimilate the nutriment they receive to their own nature, and since the seminal juices are the spiritual extract of all their juices and powers, as we have just reason to conclude, from the most continued and accurate observations? Why should they not as naturally, and as powerfully, act upon the germ, to produce all possible resemblance; but which resemblance is infinitely varied, by differently changeable and changed circumstances, so that the germ continually preserves sufficient of its own original nature and properties, yet is always very distinct from the parents, and sometimes even seems to have derived very little from them; which may happen from a thousand accidental causes or changes? Hence, family resemblance and dissimilarity being summarily considered, we shall find that nature, wholly employed to propagate, appears to be entirely directed to produce an equili-

brium between the individual power of the germ, in its first formation, and the resembling power of the parents; that the originality of the first form of the germ may not wholly disappear before the too great power of resemblance to the parents, but that they may mutually concur, and both be subject to numberless circumstances, which may increase, or diminish, their respective powers, in order that the riches of variety, and the utility of the creature, and its dependance on the whole, and the general Creator, may be the greater, and more predominant.*

From all observations, on the resemblance between parents and children, which I have been enabled to make, it appears to me evident that neither the theories of Bonnet nor Buffon give any systematic explanation of phenomena, the existence of which cannot be denied by the sophistry of hypothesis. Diminish the difficulties as much as we will, facts will still stare us in the face. If the germ exist preformed in the mother, can this germ, at that time, have physiognomy? Can it, at that time, resemble the future, promiscuous, first, or second father? Is it not perfectly indifferent to either? Or, if the physiognomonical germ exist in the father, how can it, sometimes, resemble the mother, sometimes the father, often both, and often neither?

To me it appears that something germ-like, or a whole capable of receiving the human form, must previously exist in the mother; but which is nothing more than the foundation of the future fatherly, or motherly, I know not what, and is the efficient cause of the future living fruit. This germ-like something, which, most especially constituted agreeable to the human form, is analogous to the nature and temperature of the mother, receives a peculiar individual personal physiognomy, according to the propensities of the father or mother, the disposition of the moment of conception, and, probably, of many other future decisive moments. Still much remains to the freedom and predisposition of man. He may deprave, or improve, the state of the juices; he may calm, or agitate,

* Thoughts of a Friend.

his mind, may awaken every sensation of love, and, by various modes, increase, or relax them. Yet I think that neither the nature of the bones, nor that of the muscles and nerves, consequently the character, depends on the physiognomonical preformation preceding generation; at least they are far from depending on that alone, though I allow the organizable, the primitive form, always has a peculiar individuality, which is only capable of receiving certain subtile influences, and which must reject others.—But of this enough.

OBSERVATIONS ON THE NEW-BORN, THE DYING, AND THE DEAD.

I HAVE remarked, in some children, about an hour after a not difficult birth, a striking, though infantine, resemblance, in the profile, to the profile of the father. In a few days this resemblance had nearly disappeared. The impression of the open air, nutriment, and, perhaps, of position, had so far altered the outlines that the child seemed entirely changed.

Two of these children I saw dead, the one about six weeks, and the other about four years, old; and, nearly twelve hours after death, I observed the same profile which I had before remarked an hour after birth; with this difference, that the profile of the dead child, as is natural, was something more tense and fixed than the living. A part of this resemblance, however, on the third day, was remarkably gone.

I have seen one man of fifty, another of seventy years of age, who, during life, appeared not to have the least resemblance to their sons, and whose countenances seemed to be of a quite different class; yet, the second day after death, the profile of the one had a striking resemblance to the profile of his eldest, and that of the other, to the profile of his third son; as much so as the profile of the dead children before cited resembled the living profile an hour after birth; stronger, indeed, and, as a painter would say, harder. On the third day here, also, a part of the resemblance disappeared.

Of the many dead persons I have seen, I have uniformly

observed that sixteen, eighteen, or twenty-four hours after death (according to the disease), they have had a more beautiful form, better defined, more proportionate, harmonized, homogeneous, more noble, more exalted, than they ever had during life.

May there not be, thought I, in all men, an original physiognomy, subject to be disturbed by the ebb and flow of accident, and passion, and is not this restored by the calm of death; like as troubled waters, being again left at rest, become clear?

Among the dying, I have observed some who have been the reverse of noble or great during life, and who, some hours before their death, or, perhaps, some moments (one was in a delirium), have had an inexpressible ennobling of the countenance. Every body saw a new man; colouring, drawing, and grace, all was new, all bright, as the morning; heavenly; beyond expression noble, and exalted; the most inattentive must see, the most insensible feel, the image of God. I saw it break forth and shine through the ruins of corruption, was obliged to turn aside, in silence, and adore. Yes, glorious God! still art thou there, in the weakest, most fallible men!

OF THE INFLUENCE OF COUNTENANCE ON COUNTENANCE.

As the gestures of our friends and intimates often become our own, so, in like manner, does their appearance. Whatever we love we would assimilate to ourselves, and whatever, in the circle of affection, does not change us into itself, that we change, as far as may be, into ourselves.

All things act upon us, and we act upon all things; but nothing has so much influence as what we love; and among all objects of affection nothing acts so forcibly as the countenance of man. Its conformity to our countenance makes it most worthy our affection. How might it act upon, how attract our attention, had it not some marks, discoverable or undis-

coverable, similar to, at least, of the same kind with, the form and features of our own countenance?

Without, however, wishing farther to penetrate into what is impenetrable, or to define what is inscrutable, the fact is indubitable that countenances attract countenances, and also that countenances repel countenances; that similarity of features, between two sympathetic and affectionate men, increases with the development, and mutual communication, of their peculiar, individual, sensations. The reflection, if I may so say, of the person beloved, remains upon the countenance of the affectionate.

The resemblance frequently exists only in a single point—In the character of mind and countenance.

A resemblance in the system of the bones presupposes a resemblance of the nerves and muscles.

Dissimilar education may affect the latter so much that the point of attraction may be invisible to unphysiognomonical eyes.—Suffer the two resembling forms to approach, and they will reciprocally attract and repel each other; remove every intervening obstacle, and nature will soon prevail. They will recognize each other, and rejoice in the flesh of their flesh and the bone of their bone; with hasty steps will proceed to assimilate. Such countenances also, which are very different from each other, may communicate, attract, and acquire resemblance: nay, their likeness may become more striking than that of the former, if they happen to be more flexible, more capable, and to have greater sensibility.

This resemblance of features, in consequence of mutual affection, is ever the result of internal nature and organization, therefore, of the character of the persons. It ever has its foundation in a preceding, perhaps, imperceptible resemblance, which might never have been animated, or suspected, had it not been set in motion, by the presence of the sympathetic being.

It would be of infinite importance to give the characters of those countenances which most easily receive and communicate resemblance. It cannot but be known that there are countenances which attract all, others that repel all, and a third kind

which are indifferent. The all-repelling render the ignoble countenances, over which they have continued influence, more ignoble. The indifferent allows no change. The all-attracting either receive, give, or reciprocally give and receive. The first change a little, the second more, the third most. "These are the souls," says Hemsterhuys the younger, "which happily, or unhappily, add the most exquisite discernment to that excessive internal elasticity which occasions them to wish and feel immoderately; that is to say, the souls which are so modified, or situated, that their attractive force meets the fewest obstacles in its progress."

It would be of the utmost importance to study this influence of countenance, this intercourse of mind. I have found the progress of resemblance most remarkable, when two persons, the one richly communicative, the other apt to receive, have lived a considerable time together, without foreign intervention; when he who gave had given all, or he who received could receive no more, physiognomonical resemblance, if I so dare say, had attained its *punctum saturationis*. It was incapable of farther increase.

A word here to thee, youth, irritable and easy to be won. Oh! pause, consider, throw not thyself, too hastily, into the arms of a friend untried. A gleam of sympathy and resemblance may easily deceive thee. If the man who is thy second self have not yet appeared, be not rash, thou shalt find him at the appointed hour. Being found, he will attract thee to himself, will give and receive whatever is communicable. The ardour of his eyes will nurture thine, and the gentleness of his voice will temper thy too piercing tones. His love will shine in thy countenance, and his image will appear in thee. Thou wilt become what he is, and yet remain what thou art. Affection will make qualities in him visible to thee which never could be seen by an uninterested eye. This capability of remarking, of feeling what there is of divine, in him, is a power which will make thy countenance assume his resemblance.

ON THE INFLUENCE OF THE IMAGINATION ON THE COUNTENANCE.

A WORD, only, on a subject concerning which volumes might be written, for it is a subject I must not leave wholly in silence. The little, the nothing, I have to say upon it, can only act as an inducement to deeper meditations on a theme so profound.

Imagination acts upon our own countenance, rendering it in some measure resembling the beloved or hated image, which is living, present, and fleeting before us, and is within the circle of our immediate activity. If a man deeply in love, and supposing himself alone, were ruminating on his beloved mistress, to whom his imagination might lend charms, which, if present, he would be unable to discover—Were such a man observed by a person of penetration, it is probable that traits of the mistress be seen in the countenance of this meditating lover. So might, in the cruel features of revenge, the features of the enemy be read, whom imagination represents as present. And thus is the countenance a picture of the characteristic features of all persons exceedingly loved or hated. It is possible that an eye less penetrating than that of an angel may read the image of the Creator in the countenance of a truly pious person. He who languishes after Christ, the more lively, the more distinctly, the more sublimely, he represents to himself the very presence and image of Christ, the greater resemblance will his own countenance take of this image. The image of imagination often acts more effectually than the real presence; and whoever has seen him of whom we speak, the great HIM, though it were but an instantaneous glimpse, Oh! how incessantly will the imagination reproduce his image in the countenance.

Our imagination also acts upon other countenances. The imagination of the mother acts upon the child. Hence men long have attempted to influence the imagination for the production of beautiful children. In my opinion, however, it is not so much the beauty of surrounding forms, as the interest taken concerning forms, in certain moments; and here, again,

it is not so much the imagination that acts as the spirit, that being only the organ of the spirit. Thus it is true that *it is the spirit that quickeneth, the flesh* and the image of the flesh, merely considered as such, *profiteth nothing*. A look of love, from the sanctuary of the soul, has, certainly, greater forming power than hours of deliberate contemplation of the most beautiful images. This forming look, if so I may call it, can as little be premeditatedly given as any other naturally beautiful form can be imparted, by a studious contemplation in the looking glass. All that creates, and is profoundly active, in the inner man, must be internal, and be communicated from above; as I believe it suffers itself not to be occasioned, at least, not by forethought, circumspection, or wisdom in the agent, to produce such effects. Beautiful forms, or abortions, are neither of them the work of art or study, but of intervening causes, of the quick-guiding providence, the predetermining God.

Instead of the senses, endeavour to act upon affection. If thou canst but incite love, it will, of itself, seek, and find, the powers of creation. But this very love must itself be innate before it can be awakened. Perhaps, however, the moment of this awakening is not in our power; and, therefore, to those who would, by plan and method, effect that which is in itself so extraordinary, and imagine they have had I know not what wise and physiological circumspection when they first awaken love, I might exclaim in the words of the enraptured singer: "I charge you, O ye daughters of Jerusalem, by the roes and the hinds of the field, that ye stir not up nor awake my love till he please."—Here, behold the forming Genius.—"Behold he cometh, leaping upon the mountains, skipping upon the hills. like a young hart."—*Song of Sol.* chap. ii. 7—9.

Moments unforeseen, rapid as the lightning, in my opinion, form and deform. Creation, of whatever kind, is momentaneous: the development, nutriment, change, improving, injuring, is the work of time, art, industry, and education. Creative power suffers itself not to be studied. Creation cannot be meditated. Masks may be moulded, but living essence, within and without resembling itself, the image of God, must be

created, born, "not of the will of the flesh, nor of the will of man, but of God."

THE EFFECTS OF THE IMAGINATION ON THE HUMAN FORM.

It is equally true and incomprehensible, that, by the strength of imagination, there are marks communicated by mothers to children during pregnancy; that there are images, colours of animals, fruit, or other substances, on the body of the child; marks of the hand, on the very parts where the pregnant person has been suddenly touched; aversion to things which have occasioned disgust in the mother, and a continued scurvy communicated to the child by the unexpected sight of a putrid animal. So many marks on the bodies of children, arising not from imaginary but real accidents, must oblige us to own there is truth in that which is inconceivable. Therefore, the imagination of the mother acts upon the child.

From innumerable examples I will cite two.

A pregnant woman was engaged in a card party, and only wanted the ace of spades to win all that was staked, and, as it happened, in the change of cards, the so-much-wished-for ace was given her. Her joy at this success had such an effect upon her imagination, that the child of which she was pregnant, when born, had the ace of spades depicted in the apple of the eye, and without injury to the organ of sight.

The following true anecdote, is certainly still more astonishing:—

A lady of Rheinthal had, during her pregnancy, a desire to see the execution of a man who was sentenced to have his right hand cut off before he was beheaded. She saw the hand severed from the body, and instantly turned away and went home, without waiting to see the death that was to follow. This lady bore a daughter, who is still living, who had only one hand. The right hand came away with the after-birth.

Not only physical, moral marks, perhaps, are possible. I have heard of a physician who never failed to steal something

from all the chambers through which he passed, which he would afterwards forget, and, in the evening, his wife, who searched his pockets, would find keys, snuff-boxes, etui-cases, scissors, thimbles, spectacles, buckles, spoons and other trinkets, which she restored to the owners. I have been likewise told of a child, who, at two years of age, was adopted, when begging at the door of a noble family, received an excellent education, and became a most worthy man, except that he could not forbear to steal. The mothers of these two extraordinary thieves must, during pregnancy, have had an extraordinary desire to pilfer. It will be self-evident that, however insufferable such men are in a state of society, they are rather unfortunate than wicked. Their actions may be as involuntary, as mechanical, and, in the sight of God, probably, as innocent as the customary motions of our fingers when we tear bits of paper, or do any other indifferent, thoughtless action. The moral worth of an action must be estimated by its intention, as the political worth must by its consequences. As little injury as the ace of spades, if the story be true, did to the countenance of the child, as little, probably, did this thievish propensity to the heart. Such a person, certainly, had no roguish look, no avaricious, downcast, sly, pilfering aspect; like one who is both soul and body a thief. I have not seen any man of such an extraordinary character, therefore, cannot judge of his physiognomy by experience; yet have we reason, previously, to conclude that men so uncommon must bear some marks of such deviation of character in their countenance.

Perhaps, those extraordinary large or small forms, by us denominated giants and dwarfs, should be classed among these active and passive effects of the imagination.

Though giants and dwarfs are not, properly, born such, yet is it possible, however incomprehensible, that nature may, first, at a certain age, suddenly enlarge, or contract, herself. We have examples enough that the imagination appears not only to act upon the present, but on absence, distance, and futurity. Perhaps, apparitions of the dying and the dead may be attributed to this kind of effect. Be it granted that these

facts, which are so numerous, are true, and including not only the apparitions of the dead but of the living, who have appeared to distant friends, after collecting such anecdotes, and adding others on the subject of presage and prediction, many philosophical conjectures will thence arise, which may probably confirm my following proposition.

The imagination, incited by the desire and languishing of love, or inflamed by passion, may act in distinct places and times.

The sick or dying person, for example, sighs after an absent friend who knows not of his sickness, nor thinks of him at the time. The pining of the imagination penetrates, as I may say, walls, and appears in the form of the dying person, or gives signs of his presence similar to those which his actual presence gives. Is there any real corporeal appearance? No. The sick or dying person is languishing in his bed, and has never been a moment absent, therefore, there is no actual appearance of him whose form has appeared. What then has produced this appearance? What is it that has acted thus at a distance upon another's senses, or imagination?—Imagination: but imagination through the focus of passion.—How!—It is inexplicable. But who can doubt such facts, who does not mean to laugh at all historical facts?

May there not be similar moments of mind when the imagination shall act alike inexplicably on the unborn child? That the inexplicable disgusts I will grant; I feel it perfectly. But is it not the same in the foregoing examples, and in every example of the kind? Like as cripples first become so, many years after birth, which daily experience proves, may not, after the same inconceivable manner, the seeds of what is gigantic or dwarfish be the effects of the imagination on the fruit, which does not make its appearance till years after the child is born?

Could a woman keep an accurate register of what happened in all the powerful moments of imagination, during her state of pregnancy, she then might, probably, be able to foretell the chief incidents, philosophical, moral, intellectual, and physiognomonical, which should happen to her child. Imagination

actuated by desire, love, or hatred, may, with more than lightning-swiftness, kill or enliven, enlarge, diminish, or impregnate the organized fœtus, with the germ of enlarging or diminishing wisdom or folly, death or life, which shall first be unfolded at a certain time, and under certain circumstances. This hitherto unexplored, but sometimes decisive and revealed, creative, and changing power of the soul, may be in its essence, identically the same with what is called faith working miracles, which latter may be developed and increased by external causes, wherever it exists, but cannot be communicated, where it is not.—A closer examination of the foregoing conjectures, which I wish not to be held for any thing more than conjectures, may, perhaps, lead to the profoundest secrets of physiognomy. *Sed manum de tabula.*

ON CERTAIN INDIVIDUAL PARTS OF THE HUMAN BODY.

THE FOREHEAD.

The following are my own remarks on foreheads.

The form, height, arching, proportion, obliquity, and position of the skull, or bone of the forehead, show the propensity, degree of power, thought, and sensibility of man. The covering, or skin, of the forehead, its position, colour, wrinkles, and tension, denote the passions and present state of the mind.—The bones give the internal quantity, and their covering the application of power.

The forehead bones remain unaltered, though the skin be wrinkled, but this wrinkling varies according to the various forms of the bones. A certain degree of flatness produces certain wrinkles; a certain arching is attended by certain other wrinkles, so that the wrinkles, separeatly considered, will give the arching of the forehead, and this, *vice versâ*, will give the wrinkles. Certain foreheads can only have perpendicular, others horizontal, others curved, and others mixed and confused wrinkles. Cup-formed (smooth), cornerless fore-

heads, when they are in motion, commonly have the simplest, and least perplexed wrinkles.

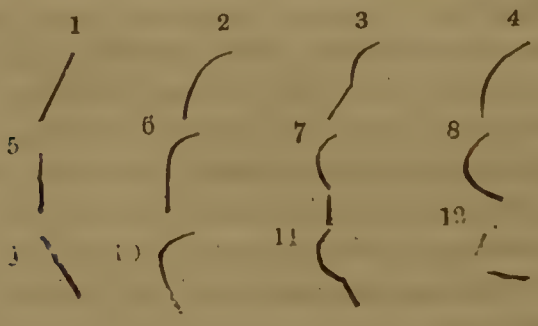
But leaving wrinkles, I hold the peculiar delineation of the outline and position of the forehead, which has been left unattempted by ancient and modern physiognomists, to be the most important of all the things presented to physiognomonical observation. We may divide foreheads, considered in profile, in three principal classes, the retreating, the perpendicular, and the projecting. Each of these classes has a multitude of variations, which may easily again be classed, and the chief of which are, 1, rectilinear; 2, half round, half rectilinear, flowing into each other; 3, half round, half rectilinear, interrupted; 4, curve lined, simple; 5, the curve lined double and triple. The latter is exemplified in the following 6 instances.

I shall add some more particular remarks:

1. The longer the forehead, the more comprehension, *cæteris paribus*, and less activity.

2. The more compressed, short, and firm the forehead, the more compression, firmness, and less volatility, in the man.

3. The more curved and cornerless the outline, the more tender and flexible the character; the more rectilinear, the more pertinacity and severity.



4. Perfect perpendicularity, from the hair to the eyebrows, want of understanding.

5. Perfect perpendicularity, gently arched at the top, like 6, denotes excellent propensities of cold, tranquil, profound, thinking.

6. Projecting like 9, 10, 11, 12, imbecility, immaturity, weakness, stupidity.

7. Retreating, like 1, 2, 3, 4, in general, denotes superiority of imagination, wit and acuteness.

8. The round and prominent forehead above, straight lined below, and on the whole, perpendicular, partly like 7, shows much understanding, life, sensibility, vehemence, and—icy coldness.

9. The oblique, rectilinear, forehead is also very vehement, and vigorous.

10. Arched foreheads, like 5,* appear, properly, to be feminine. Five denotes perspicuity (I reluctantly apply the word thoughtful to women. Those who have the most understanding think little, or not at all. They see and arrange images, but trouble themselves little concerning abstract signs). Eight is insupportably stupid. Twelve the *ne plus ultra* of stupidity, and imbecility.

11. A happy union of straight and curved lines, with a happy position of the forehead, express the most perfect character of wisdom. By happy union, I mean when the lines insensibly flow into each other, and by happy position, when the forehead is neither too perpendicular nor too retreating, in nearly the position of 2.

12. I might almost establish it as an axiom that right lines, considered as such, and curves, considered as such, are related as power and weakness, obstinacy and flexibility, understanding and sensation.

13. I have seen no man, hitherto, with sharp, projecting eyebones, who had not great propensity to an acute exercise of the understanding, and to wise plans.

* Here is some mistake; perhaps it should be 4, or it may be that the six examples, page 380, which follow the number 5, are meant.—T.

14. Yet there are many excellent heads which have not this sharpness, and which have the more solidity if the forehead, like a perpendicular wall, sinks upon the horizontal eyebrows, and be gently rounded on each side towards the temples.

15. Perpendicular foreheads, projecting so as not immediately to rest upon the nose, which are small, wrinkly, short, and shining, are certain signs of weakness, little understanding, little imagination, little sensation.

16. Foreheads with many angular, knotty, protuberances, ever denote much vigorous, firm, harsh, oppressive, ardent, activity and perseverance.

17. It is a sure sign of a clear, sound understanding, and a good temperament, when the profile of the forehead has two proportionate arches, the lower of which projects.

18. Eyebones with defined, marking, easily delineated, firm arches, I never saw but in noble, and in great men. All the ideal antiques have these arches.

19. Square foreheads, that is to say, with extensive temples, and firm eyebones, show circumspection and certainty of character.

20. Perpendicular wrinkles, if natural to the forehead, denote application and power: horizontal wrinkles, and those broken in the middle, or at the extremities, in general, negligence and want of power.

21. Perpendicular, deep indentings, in the bones of the forehead, between the eyebrows, I never met with but in men of sound understanding, and free and noble minds, unless there were some positively contradictory feature.

22. A blue vena frontalis, in the form of a Y, when in an open, smooth, well arched, forehead, I have only found in men of extraordinary talents, and of an ardent and generous character.

23. The following are the most indubitable signs of an excellent, a perfectly beautiful and significant, intelligent and noble forehead.

a. An exact proportion to the other parts of the countenance. It must equal the nose or the under part of the face in length (*i. e.* one third).

b. In breadth, it must either be oval at the top (like the foreheads of most of the great men of England), or nearly square.

c. A freedom from unevenness, and wrinkles; yet with the power of wrinkling, when deep in thought, afflicted by pain, or from just indignation.

d. Above it must retreat; below, project.

e. The eyebones must be simple, horizontal; and, if seen from above, must present a pure curve.

f. There should be a small cavity in the centre, from above to below, and traversing the forehead, so as to separate it into four divisions, which can only be perceptible by a clear, descending light.

g. The skin must be more clear in the forehead than in the other parts of the countenance.

h. The forehead must every where be composed of such outlines as, if the section of one third only be viewed, it can scarcely be determined whether the lines are straight or circular.

24. Short, wrinkled, knotty, regular, pressed in on one side, and sawcut foreheads, with intersecting wrinkles, are incapable of durable friendship.

25. Be not discouraged so long as a friend, an enemy, a child, or a brother, though a transgressor, has a good, well-proportioned, open forehead; there is still much certainty of improvement, much cause of hope.

We shall defer more accurate and copious definition till we come to speak of physiognomonical lines.

THE EYES.

Blue eyes are, generally, more significant of weakness, effeminacy, and yielding, than brown and black. True it is there are many powerful men with blue eyes, but I find more strength, manhood, and thought, combined with brown than with blue. Wherefore does it happen that the Chinese, or the people of the Phillippine islands are very seldom blue eyed, and that Europeans only, or the descendants of Euro-

beans, have blue eyes in those countries? This is the more worthy inquiry, because there are no people more effeminate, luxurious, peaceable, or indolent than the Chinese.

Choleric men have eyes of every colour, but more brown, and inclined to green, than blue. This propensity to green is almost a decisive token of ardour, fire, and courage.

I have never met with clear blue eyes in the melancholic; seldom in the choleric; but most in the phlegmatic temperament, which, however, had much activity.

When the under arch described by the upper eyelid is perfectly circular, it always denotes goodness and tenderness, but also fear, timidity and weakness.

The open eye, not compressed, forming a long acute angle with the nose, I have but seldom seen, except in acute and understanding persons.

Hitherto I have seen no eye, where the eyelid formed a horizontal line over the pupil, that did not appertain to a very acute, able, subtle man; be it understood I have met with this eye in many worthy men, but men of great penetration, and simulation.

Wide, open, eyes, with the white seen under the apple, I have observed in the timid and phlegmatic; and, also, in the courageous and rash. When compared, however, the fiery and the feeble, the determined and the undetermined, will easily be distinguished. The former are more firm, more strongly delineated, have less obliquity, have thicker, better cut, but less skinny, eyelids.

ADDITION.

FROM THE GOTHA COURT CALENDAR, 1771, OR RATHER FROM BUFFON.

"The colours most common to the eyes are the orange, yellow, green, blue, grey, and grey mixed with white. The blue and orange are most predominant, and are often found in the same eye. Eyes supposed to be black are only yellow,

brown, or a deep orange; to convince ourselves of which we need but look at them closely, for when seen at a distance, or turned towards the light, they appear to be black; because the yellow-brown colour is so contrasted to the white of the eye that the opposition makes it supposed black. Eyes, also, of a less dark colour, pass for black eyes, but are not esteemed so fine as the other, because the contrast is not so great. There, also, are yellow, and bright yellow, eyes, which do not appear black because the colours are not deep enough to be overpowered by the shade.

"It is not uncommon to perceive shades of orange, yellow, grey, and blue, in the same eye, and, whenever blue appears, however small the tincture, it becomes the predominant colour, and appears in streaks, over the whole iris. The orange is in flakes, round, and at some little distance from, the pupil; but is so strongly effaced by the blue that the eye appears wholly blue, and the mixture of orange is only perceived when closely inspected.

"The finest eyes are those which we imagine to be black or blue. Vivacity and fire, which* are the principal characteristics of the eyes, are the more emitted when the colours are deep and contrasted, rather than when slightly shaded. Black eyes have most strength of expression, and most vivacity; but the blue have most mildness, and, perhaps, are more arch. In the former there is an ardour uninterruptedly bright, because the colour, which appears to us uniform, every way emits similar reflections. But modifications are distinguished in the light which animates blue eyes, because there are various tints of colour which produce various reflections.

"There are eyes which make themselves remarkable by having what may be said to be no colour. They appear to be differently constituted from others. The iris has only some shades of blue, or grey, so feeble that they are almost white, in some parts; and the shades of orange, which intervene, are so small that they scarcely can be distinguished

* Together with the form and delineation.

from grey or white, notwithstanding the contrast of these colours. The black of the pupil is then too marking, because the colour of the iris is not deep enough, and, as I may say, we see only the pupil, in the centre of the eye. These eyes are unmeaning, and their glance is fixed and dead.

" There also are eyes, the colour of the iris of which is almost green; but these are more uncommon than the blue, the grey, the yellow, and the yellow-brown. There are people too, whose eyes are not both of the same colour. This variety which is found in the colour of the eyes is peculiar to the human species, the horse, and the dog.*

2. " The images of our secret agitations are particularly painted in the eyes. The eye appertains more to the soul than any other organ; seems affected by, and to participate in, all its emotions; expresses sensations the most lively, passions the most tumultuous, feelings the most delightful, and sentiments the most delicate. It explains them in all their force, in all their purity, as they take birth, and transmits them by traits so rapid as to infuse into other minds the fire, the activity, the very image with which themselves are inspired. The eye at once receives and reflects the intelligence of thought, and the warmth of sensibility; it is the sense of the mind, the tongue of the understanding."—Those who have leisure may further consult the " Dissertatio de Oculiloquio," Altorfi, 1702, by George Daumer.

3. " As in nature, so in art, the eyes are differently formed, in the statues of the gods, and in heads of ideal beauty, so that the eye is itself the distinguishing token. Jupiter, Juno, and Apollo have large round well-arched eyes, shortened in length in order that the arch may be the higher. Pallas, in like manner, has large eyes, but the upper eyelid, which is drawn up, is expressive of attraction and languishment, which the Greeks name *υγρον* (moist). Such an eye distinguishes the heavenly Venus Urania from Juno; yet the statue of this Venus, bearing a diadem, has, for that reason, often been mis-

* This is a mistake, witness the Persian cat.—T

taken, by those who have not made this observation, for the statue of Juno. Many of the modern artists appear to have been desirous of excelling the ancients, and to give what Homer calls the ox-eye, by making the pupil project, and seem to start from the socket. Such an eye has the modern head of the erroneously supposed Cleopatra, in the Medicean Villa, and which presents the idea of a person strangled. The same kind of eye a young artist has given to the statue of the Holy Virgin, in the church of St. Carlo al Torso."—*Winkelmann on the Arts of the Greeks.*

4. From "*Scipionis Claramontii* Semeiotica Moralis," &c. cura Conringii, Lugduni, 1704. 8. Lib. VI. cap. 9. de Oculis eorumque Aspectibus.

"Aspectuum plurimæ sunt differentiæ. *a. Ex* PROJECTIONE *oculi et* RETRACTIONE. Est ille ferventis cupiditatis aspectus, ut in ira et amore. Huic contrarius aspectus est *retractus.* Retrahitur enim vis, quæ in contrario aspectu emittitur, in modestis hominibus erga eos, quos reverentur, in pudibundis adolescentibus adversus fœminas. Quandoque contrarii ejusmodi aspectus ex contrariis affectibus commiscentur. Verbi gratia, si quis ardenter amet, et etiam pudore magno detineatur, pudor retrahit aspectum, at concitat amor. In ea perturbatione aspectus quoque perturbatur et nutat; vel enim limis aspicit, si commoditas adsit, vel instar solis per raram aliqua ex parte nubem erumpentis instans interdum aspectus aperitur, interdum obducitur.

b. "*Ex* EXPLICATIONE ET CONTRACTIONE *oculi.* EXPLICATIO est, quando oculus hilaritate enitescit. CONTRACTIO autem quando tristitia quoddam ducit nubilum. *Contractionem* autem et *retractionem* differenter statuo. In *retractione* in profundum recedit repræsentatio ferme animi, in *contractione* cogitur in semetipsum animus.

c. "*Ex* RECTO *aspectu, aut* OBLIQUO. Aspectus *obliquus* ex cupiditate nascitur, cum vel pudore impeditur, vel pudorem prætendit. Femellæ hoc aspectu amatores plerumque irretiunt.

d. "*Ex* MOTU ET QUIETE *oculi.* Si huc illucque vertantur oculi, *mobiles* sunt, si in eodem obtutu perseverent, *fixi* dicuntur. Hic est motus ipse per se oculi; at ex palpebra, cum

aperta ipsa manet, intenti et vigentes oculi, conniventes contra cum clauditur; cum alternat autem vices claudendo et aperiendo oculos, nutare dicuntur.

e. " Ex *humiditate et siccitate* aspectus. Anacreon *humidum* oculum Veneri tribuit.

" *Aristoteles* in physiognomia inquit: Quicunque habent oculos eminentes, fatui; referuntur ad apparentem decentiam, et asinos."—Lib. VI. cap. 11. p. 411.

5. One more passage from Paracelsus, who, though an astrological enthusiast, was a man of prodigious genius.

" To come to the practical part, and give proper signs, with some of their significations, it is to be remarked that blackness in the eyes, generally denotes health, a firm mind, not wavering and fearful, but courageous, true, and honourable. Grey eyes, generally, denote deceit, instability and indecision. Short sight denotes an able projector, crafty, and intriguing in action. A squinting, or false sight, which sees on both sides, or over and under, certainly denotes a deceitful, crafty person, not easily deceived, mistrustful, and not always to be trusted; one who avoids labour, where he can, willingly indulging in idleness, play, usury, and pilfering. Small, and deep sunken eyes, and bold in opposition; not discouraged, intriguing, and active in wickedness; capable of suffering much. Large eyes denote a covetous, greedy man, and especially when they are prominent. Eyes in continual motion signify short or weak sight, fear, and care. The winking eye denotes an amorous disposition, foresight, and quickness in projecting. The downcast eye shows shame and modesty. Red eyes signify courage and strength. Bright eyes, slow of motion, speak the hero, great acts, one who is daring, and feared by his enemies, yet cheerful and sociable."—*Theophrasti Paracelsi Opera, Strasb.* 1616, *fol. Tom. I. De Natura Rerum, Lib. IX. page* 912.

It will not be expected I should subscribe to all these opinions. They are most of them ill-founded, at least, ill-defined. We may, with equal justice, affirm the direct contrary of large and small eyes, if we are equally incorrect in definition.

EYEBROWS.

The eyebrows, considered apart, frequently, are decisive of character; as, for example, those of Torquato-Tasso, Leo-Baptista, Alberti, Boileau, Turenne, Le Fevre, Axelius Ochsenstirn, Clarke, Newton.

Eyebrows regularly arched are characteristic of feminine youth.

Rectilinear and horizontal, are masculine.

Arched and the horizontal combined, denote masculine understanding, and feminine kindness.

Wild and perplexed, denote a corresponding mind, unless the hair be soft, and they then signify gentle ardour.

Compressed, firm, with the hairs running parallel, as if cut, are one of the most decisive signs of a firm, manly, mature understanding, profound wisdom, and a true and unerring perception.

Meeting eyebrows, held so beautiful by the Arabs, and, by the old physiognomists, supposed to be the mark of craft, I can neither believe to be beautiful nor characteristic of such a quality. They are found in the most open, honest, and worthy countenances: it is true they give the face a gloomy appearance, and perhaps denote trouble of mind and heart.

Sunken eyebrows, says Winkelmann, impart something of the severe and melancholy to the head of Antinous.

I never yet saw a profound thinker, or even a man of fortitude and prudence, with weak, high eyebrows, which, in some measure, equally divide the forehead.

Weak eyebrows denote phlegm and debility; though there are choleric and powerful men who have them; but this weakness of eyebrows is always a deduction from power and ardour.

Angular, strong, interrupted eyebrows ever denote fire, and productive activity.

The nearer the eyebrows are to the eyes, the more earnest, deep, and firm, the character.

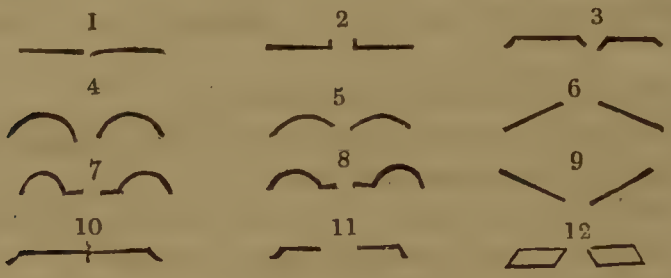
The more remote from the eyes, the more volatile, easily moved, and less enterprising.

Remote from each other, warm, open, quick sensation.

White eyebrows signify weakness.

Dark brown, firmness.

The motion of the eyebrows contains numerous expressions, especially of ignoble passions; pride, anger and contempt: the supercilious man (*supercilium*, an eyebrow) despises, and is despicable.



The above are twelve forms of eyebrows, all of which may accompany understanding. *May*, though 10 can with difficulty, 11 less difficultly, 9 more, 6 very difficultly, 4 most.—1, 2, and 3, on the contrary, scarcely can accompany folly: 12 is the form of understanding such as can scarcely be deceived.

THE NOSE.

The ancients rightly named the nose *honestamentum faciei*.

I believe it has been already said that I hold the nose to be the foundation, or abutment, of the brain. Whoever is acquainted with the Gothic arch will perfectly understand what I mean by this abutment; for upon this the whole power of the arch of the forehead rests, and without it the mouth and cheeks would be oppressed by miserable ruins.

A beautiful nose will never be found accompanying an ugly countenance. An ugly person may have fine eyes, but not a handsome nose. I meet with thousands of beautiful eyes before one such nose, and wherever I find the latter, it denotes an extraordinary character. "Non cuique datum est habere nasum." The following is requisite to the perfectly beautiful nose.

a. Its length should equal the length of the forehead. *b*. At

the top should be a gentle indenting. *c.* Viewed in front, the back, *dorsum*, *spina nasi*, should be broad, and nearly parallel, yet above the centre something broader. *d.* The button or end of the nose, *orbiculus*, must be neither hard nor fleshy; and its under outline must be remarkably definite, well delineated, neither pointed nor very broad. *e.* The sides, *pinnæ*, seen in front, must be well defined, and the descending nostrils gently shortened. *f.* Viewed in profile, the bottom of the nose should not have more than one third of its length. *g.* The nostrils, above, must be pointed; below, round; and have, in general, a gentle curve, and be divided into two equal parts, by the profile of the upper lip. *h.* The sides, or arch of the nose must be a kind of wall. *i.* Above, it must close well with the arch of the eyebone, and, near the eye, must be at least half an inch in breadth. Such a nose is of more worth than a kingdom. There are, indeed, innumerable excellent men with defective noses, but their excellence is of a very different kind. I have seen the purest, most capable, and noblest persons with small noses, and hollow in profile; but their worth most consisted in suffering, listening, learning, and enjoying the beautiful influences of imagination; provided the other parts of the form were well organized. Noses, on the contrary, which are arched near the forehead, are capable of command, can rule, act, overcome, destroy. Rectilinear noses may be called the key-stone between the two extremes. They equally act and suffer with power and tranquillity.

Boerhaave, Socrates, Lairesse, had, more or less, ugly noses, and yet were great men; but their character was that of gentleness and patience.

I have never yet seen a nose with a broad back, whether arched or rectilinear, that did not appertain to an extraordinary man. We may examine thousands of countenances, and numbers of portraits, of superior men, before we find such a one.

These noses were possessed, more or less, by Raynal, Faustus Socinus, Swift, Cæsar Borgia, Clepzecker, Anthony Pagi, John Charles von Enkenberg (a man of Herculean strength), Paul Sarpi, Peter de Medicis, Francis Caracci, Cassini, Lucas van Leyden, Titian.

There are also noses that are not broad backed, but small near the forehead, of extraordinary power; but their power is rather elastic and momentary than productive.

The Tartars, generally, have flat, indented, noses; the Negroes broad, and the Jews, hawk noses. The noses of Englishmen are seldom pointed, but generally round. If we may judge from their portraits, the Dutch seldom have handsome or significant noses. The nose of the Italian is large and energetic. The great men of France, in my opinion, have the characteristic of their greatness, generally, in the nose: to prove which examine the collections of portraits by Perrault and Morin.

Small nostrils are usually an indubitable sign of unenterprising timidity. The open, breathing nostril, is as certain a token of sensibility, which may easily degenerate into sensuality.

THE MOUTH AND LIPS.

Whatever is in the mind is communicated to the mouth.

How full of character is the mouth, whether at rest or speaking, by its infinite motions! Who can express its eloquence, even when silent!

Whoever internally feels the worth of this member, so different from every other member, so inseparable, so not-to-be-defined, so simple, yet so various; whoever, I say, knows and feels this worth, will speak and act with divine wisdom. Oh! wherefore can I only, imperfectly and tremblingly, declare all the honours of the mouth; the chief seat of wisdom and folly, power and debility, virtue and vice, beauty and deformity, of the human mind; the seat of all love, all hatred, all sincerity, all falsehood, all humility, all pride, all dissimulation, and all truth!

Oh! with what adoration would I speak, and be silent, were I a more perfect man!

Oh discordant, degraded, humanity! Oh mournful secret of my misinformed youth! When, Omniscience, shalt thou stand revealed? Unworthy as I am, yet do I adore. Yet worthy I shall be; worthy as the nature of man will permit; for he who created me gave me a mouth to glorify him.

. Oh eternal life!—How shall it be with me, what hallelujahs shall be mine, when I behold the mouth of the Godhead in the countenance of the Saviour!—I also have a mouth, an image of that which in him I adore; him can I name who gave it me.—Oh Eternal Life, what joys are thine, though but in imagination!

What shall I say, painters and designers, that may induce you to study this sacred organ, in all its beauteous expressions, all its harmony and proportion?

Take plaster impressions of characteristic mouths of the living and the dead; draw after, attentively examine them, learn, observe, continue day after day to study one only; and, having perfectly studied that, you will have studied many.—Oh! pardon me, my heart is oppressed. Among ten or twenty draughtsmen, to whom for three years I have preached, whom I have instructed, have drawn examples for, not one have I found who felt as he ought to feel, saw what was to be seen, or could represent that which was evident.—What can I hope?

I expect every thing from a collection of characteristic plaster impressions, which might so easily be made, were such a collection only once formed—but who can say whether such observations might not declare too much? The human machine may be incapable of suffering to be thus analyzed: man, perhaps, might not endure such close inspection; and, therefore, having eyes, he sees not.—I speak it with tears, and why I weep thou knowest, who with me inquirest into the worth of man.—And you weaker, yet candid, though on this occasion insensible readers, pardon me.

Distinguish in each mouth, *a.* the upper lip, singly; *b.* the under lip, the same; *c.* the line formed by the union of both, when tranquilly closed, if they can be closed without constraint; *d.* the middle of the upper lip, in particular, and *e.* of the under lip; *f.* the bottom of the middle line, at each end; and, lastly, *g.* the extending of the middle line on both sides For,

unless you thus distinguish, you will not be able to delineate the mouth accurately.

As are the lips so is the character.

Firm lips, firm character; weak lips, and quick in motion, weak and wavering character.

Well-defined, large, and proportionate lips, the middle line of which is equally serpentine, on both sides, and easy to be drawn, though they may denote an inclination to pleasure, are never seen in a bad, mean, common, false, crouching, vicious countenance.

A lipless mouth, resembling a single line, denotes coldness, industry, a lover of order, precision, housewifery; and if it be drawn upward at the two ends, affectation, pretension, vanity, and, which may ever be the production of cool vanity, malice.

Very fleshy lips must ever have to contend with sensuality and indolence. The cut-through, sharp-drawn lip, with anxiety and avarice.

Calm lips, well closed, without constraint, and well delineated, certainly betoken consideration, discretion, and firmness.

A mild overhanging upper lip generally signifies goodness. There are innumerable good persons, also, with projecting under lips, but the goodness of the latter is rather cold fidelity, and well-meaning, than warm, active friendship.

The under lip hollowed in the middle denotes a fanciful character. Let the moment be remarked when the conceit of the jocular man descends to the lip, and it will be seen to be a little hollow in the middle.

A closed mouth, not sharpened, not affected, always denotes courage and fortitude, and the open mouth always closes when courage is indispensable. Openness of mouth speaks complaint, and closeness, endurance.

Little as the physiognomists have hitherto noticed, much might be said concerning the lip improper, or the fleshy covering of the upper teeth, on which anatomists have not, to my knowledge, yet bestowed any name, and which may be called

the curtain, or pallium, extending from the beginning of the nose to the red upper lip proper.

If the upper lip improper be long, the proper is always short; if it be short and hollow, the proper will be large and curved; another certain demonstration of the conformity of the human countenance.—Hollow upper lips are much less common than flat and perpendicular: the character they denote is equally uncommon.

TEETH.

Nothing is more certain, striking, or continually visible, than the characteristics of the teeth, and the manner in which they display themselves.

The following are the observations I have made.

Small, short teeth, which have generally been held by the old physiognomists to denote weakness, I have remarked in adults of extraordinary strength; but they seldom were of a pure white.

Long teeth are certain signs of weakness and pusillanimity.

White, clean, well-arranged teeth, visible as soon as the mouth opens, but not projecting, nor always entirely seen, I have never met with in adults, except in good, acute, honest, candid, faithful men.

I have also met foul, uneven, and ugly teeth, in persons of the above good character; but it was always either sickness or some mental imperfection, which gave this deformity.

Whoever leaves his teeth foul, and does not attempt to clean them, certainly betrays much of the negligence of his character, which does him no honour.

As are the teeth of man, that is to say, their form, position, and cleanliness (so far as the latter depends upon himself) so is his taste.

Wherever the upper gum is very visible, at the first opening of the lips, there is generally much cold and phlegm.

Much, indeed, might be written upon the teeth, although they are generally neglected, in all historical paintings. To be convinced of this we need but observe the teeth of an indivi-

dual, during the course of a single day ; or contemplate, with reference to this particular, an apartment crowded with fools. We should not then, for a moment, deny that the teeth, in conjunction with the lips, are very characteristic ; or that physiognomy has gained another token which triumphs over all the arts of dissimulation.

CHIN.

I AM, from numerous experiments, convinced that the projecting chin ever denotes something positive ; and the retreating something negative.

The presence, or absence, of strength in man, is often signified by the chin.

I never have seen sharp indentings in the middle of the chin but in men of cool understanding, unless when something evidently contradictory appeared in the countenance.

The pointed chin is generally held to be a sign of acuteness and craft, though I know very worthy persons with such chins. Their craft is the craft of the best dramatic poetry.

The soft, fat double chin, generally points out the epicure.

The angular chin is seldom found but in discreet, well-disposed, firm men.

Flatness of chin speaks the cold and dry ; smallness, fear ; and roundness, with a dimple, benevolence.

WOMEN.

GENERAL REMARKS.

I MUST premise, I am but little acquainted with the female part of the human race. Any man of the world must know more of them than I can pretend to know ; my opportunities of seeing them at the theatre, at balls, or at the card table, where they best may be studied, have been exceedingly few. In my youth I almost avoided women, and was never in love.

For this reason, perhaps I ought to have left this very

important part of physiognomy to one much better informed, having myself so little knowledge of the fair sex.

Yet might not such neglect have been dangerous? Might another have treated the subject in the manner which I could wish? Or would he have said the little I have to say; and which, though little, I esteem to be important and necessary?

I frequently shudder while I think how excessively, how contrary to my intention, the study of physiognomy may be abused, when applied to women.

I often reflect that physiognomy will fare no better than philosophy, poetry, physic, or whatever may be termed art or science. A little philosophy leads to Atheism, much to Christianity. Thus must it be with physiognomy.

But I will not be discouraged. The half precedes the whole. We learn to walk by falling, and shall we forbear to walk lest we should fall?

I can say with certainty, true pure physiognomonical sensation, in respect to the female sex, best can season and improve life, and is the most effectual preservative against the degradation of ourselves or others.

BEST CAN SEASON AND IMPROVE HUMAN LIFE.

What better can temper manly rudeness, or strengthen and support the weakness of man; what so soon can assuage the rapid blaze of wrath; what more charm masculine power; what so quickly dissipate peevishness and ill temper; what so well can wile away the insipid tedious hours of life, as the near and affectionate look of a noble beautiful woman? What is so strong as her soft and delicate hand? What so persuasive as her tears restrained? Who but beholding her must cease to sin? How can the Spirit of God act more omnipotently upon the heart, than by the extending, and increasing, physiognomonical sensation for such an eloquent countenance? What so well can season daily insipidity? I scarcely can conceive a gift of more paternal and divine benevolence. This has sweetened every bitter of my life: this alone has supported me under the most corroding cares, when

the sorrows of a bursting heart wanted vent. My eyes swam in tears, and my spirit groaned with anguish. Then when men have daily asked, "Where is now thy God?" when they rejected the sympathy, the affection of my soul, with rude contemptuous scorn; when acts of honest simplicity were calumniated, and the sacred impulse of conscious truth was ridiculed, hissed at, and despised; in those burning moments when the world afforded no comfort,—even then did the Almighty open my eyes; even then did he give me an unfailing source of joy, contained in a gentle, tender, but internally firm, female mind; an aspect like that of unpractised, cloistered virginity, which felt, and was able to efface, each emotion, each passion, in the most concealed feature of her husband's countenance, and who, by that means, without any thing of what the world calls beauty, shone forth beauteous as an angel.

Can there be a more noble or important practice than that of a physiognomonical sensation for beauties so captivating, so excellent, as these?

THIS PHYSIOGNOMONICAL SENSATION IS THE MOST EFFECTUAL PRESERVATIVE AGAINST THE DEGRADATION OF OURSELVES AND OTHERS.

What sooner can discover the boundary between appetite and affection, or cunning under the mask of sensibility; what sooner can distinguish desire from love, or love from friendship? What can more reverently, internally, and profoundly feel the sanctity of innocence, the divinity of maiden purity, or sooner detect coquetry unblessed, with wiles affecting every look of modesty? How often will such a physiognomist turn contemptuous from the beauties most adored, from the wretched pride of their silence, their measured affectation of speech, the insipidity of their eyes, arrogantly overlooking misery and poverty, their authoritative nose, their languid, unmeaning lips, relaxed by contempt, blue with envy, and half bitten through by artifice and malice!—The obviousness of these, and many other characteristics, will preserve him who can see from the dangerous charms of their shameless bosoms! How fully con-

vinced is the man of pure, physiognomonical sensation, that he cannot be more degraded than by suffering himself to be ensnared by such a countenance! Be this one proof among a thousand.

But if a noble spotless maiden but appear; all innocence, and all soul; all love, and of love all worthy, which must as suddenly be felt as she manifestly feels; if in her large arched forehead all the capacity of the immeasurable intelligence which wisdom can communicate be visible; if her compressed, but not frowning, eyebrows speak an unexplored mine of understanding, or her gentle-outlined or sharpened nose refined taste, with sympathetic goodness of heart, which flows through the clear teeth, over her pure and efficient lips; if she breathe humility and complacency; if condescension and mildness be in each motion of her mouth, dignified wisdom in each tone of her voice; if her eyes, neither too open, nor too close, but looking straight forward, or gently turned, speak the soul that seeks a sisterly embrace; if she be superior to all the powers of description; if all the glories of her angelic form be imbibed like the mild and golden rays of an autumnal evening sun;—may not then this so highly prized physiognomonical sensation be a destructive snare, or sin, or both?

"If thine eye be single thy whole body shall be full of light, as when the bright shining of a candle doth give thee light."—*Luke* xi. 34. And what is physiognomonical sensation but this singleness of eye? The soul is not to be seen without the body, but in the body; and the more it is thus seen the more sacred to thee will the body be.—What! man,—having this sensation, which God has bestowed, wouldst thou violate the sanctuary of God? Wouldst thou degrade, defame, debilitate, and deprive it of sensibility? Shall he whom a good or great countenance does not inspire with reverence and love, incapable of offence, speak of physiognomonical sensation; of that which is the revelation of the spirit? Nothing maintains chastity so entire, nothing so truly preserves the thoughts from brutal passion—nothing so reciprocally exalts souls as when they are mutually held in sacred purity. The contemplation of power awakens reverence, and the sense of love inspires love;

not selfish gratification, but that pure passion with which spirits of heaven embrace.

MALE AND FEMALE.

In general (for I neither can nor will state any thing but what is most known,) how much more pure, tender, delicate, irritable, affectionate, flexible, and patient, is woman than man.

The primary matter of which they are constituted appears to be more flexible, irritable, and elastic than that of man.

They are formed to maternal mildness and affection; all their organs are tender, yielding, easily wounded, sensible, and receptible.

Among a thousand females there is scarcely one without the generic feminine signs; the flexible, the circular, and the irritable.

They are the counterpart of man, taken out of man, to be subject to man; to comfort him like angels, and to lighten his cares. "She shall be saved in child-bearing, if they continue in faith, and charity, and holiness, with sobriety."—1 *Tim.* ii. 15.

This tenderness, this sensibility, this light texture of their fibres and organs, this volatility of feeling render them so easy to conduct and to tempt; so ready of submission to the enterprize and power of the man; but more powerful through the aid of their charms than man, with all his strength. The man was not first tempted, but the woman, afterwards the man by the woman.

But, not only easily to be tempted, she is capable of being formed to the purest, noblest, most seraphic virtue; to every thing which can deserve praise or affection.

Highly sensible of purity, beauty, and symmetry, she does not always take time to reflect on internal life, internal death, internal corruption. "The woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, and she took of the fruit thereof." —*Gen.* iii. 6.

The female thinks not profoundly; profound thought is the power of the man.

Women feel more. Sensibility is the power of woman.

They often rule more effectually, more sovereignly, than man. They rule with tender looks, tears, and sighs; but not with passion and threats; for if, or when they so rule, they are no longer women, but abortions.

They are capable of the sweetest sensibility, the most profound emotion, the utmost humility, and the excess of enthusiasm.

In their countenances are the signs of sanctity and inviolability, which every feeling man honours, and the effects of which are often miraculous.

Therefore, by the irritability of their nerves, their incapacity for deep inquiry and firm decision, they may easily, from their extreme sensibility, become the most irreclaimable, the most rapturous enthusiasts.

Their love, strong and rooted as it is, is very changeable; their hatred almost incurable, and only to be effaced by continued and artful flattery. Men are most profound; women are more sublime.

Men most embrace the whole; women remark individually, and take more delight in selecting the minutiæ which form the whole. Man hears the bursting thunder, views the destructive bolt with serene aspect, and stands erect amidst the fearful majesty of the streaming clouds.

Woman trembles at the lightning, and the voice of distant thunder; and shrinks into herself, or sinks into the arms of man.

Man receives a ray of light single, woman delights to view it through a prism, in all its dazzling colours. She contemplates the rainbow as the promise of peace; he extends his inquiring eye over the whole horizon.

Woman laughs, man smiles; woman weeps, man remains silent. Woman is in anguish when man weeps, and in despair when man is in anguish; yet has she often more faith than man.

Man without religion is a diseased creature, who would per-

suade himself he is well, and needs not a physician; but woman without religion is raging and monstrous.

A woman with a beard is not so disgusting as a woman who acts the free-thinker; her sex is formed to piety and religion; to them Christ first appeared; but he was obliged to prevent them from too ardently, and too hastily, embracing him—"Touch me not." They are prompt to receive and seize novelty, and become its enthusiasts.

The whole world is forgotten in the emotion caused by the presence and proximity of him they love.

They sink into the most incurable melancholy, as they also rise to the most enraptured heights.

The feelings of the man are more imagination; those of the female more heart.

When communicative, they are more communicative than man; when secret, more secret.

In general they are more patient, long suffering, credulous, benevolent, and modest.

Woman is not a foundation on which to build. She is the gold, silver, precious stones, wood, hay, stubble; (1 *Cor.* iii. 12.) the materials for building on the male foundation. She is the leaven, or, more expressively, the oil to the vinegar of man; the second part of the book of man.

Man singly, is but half a man; at least but half human.—A king without a kingdom. Woman, who feels properly what she is, whether still or in motion, rests upon the man; nor is man what he may and ought to be but in conjunction with woman. Therefore "It is not good that man should be alone, but that he should leave father and mother and cleave to his wife, and they two shall be one flesh."

A WORD ON THE PHYSIOGNOMONICAL RELATION OF THE SEXES.

Man is the most firm—woman the most flexible.
Man is the straightest—woman the most bending.
Man stands steadfast—woman gently trips.
Man surveys and observes—woman glances and feels.

Man is serious —woman is gay.

Man is the tallest and broadest—woman less and taper.

Man is rough and hard—woman smooth and soft.

Man is brown—woman is fair.

Man is wrinkly—woman less so.

The hair of man is more strong and short—of woman more long and pliant.

The eyebrows of man are compressed—of woman less frowning.

Man has most convex lines—woman most concave.

Man has most straight lines—woman most curved.

The countenance of man, taken in profile, is more seldom perpendicular than that of the woman.

Man is most angular—woman most round.

OF THE PHYSIOGNOMY OF YOUTH.

EXTRACTS FROM ZIMMERMANN'S LIFE OF HALLER.

"The first years of the youth contain the history of the man. They develope the qualities of the soul, the materials of future conduct, and the true features of temperament. In riper years dissimulation is predominant, or, at least, that modification of our thoughts which is the consequence of knowledge and experience.

"The characteristics of the passions, which are undeniably discovered to us by the peculiar art denominated physiognomy, are effaced in the countenance by age; while, on the contrary, their true signs are visible in youth.

"The original materials of man are unchangeable; he is drawn in colours that have no deceit. The boy, is the work of nature; the man, of art."

How much of the true, how much of the false, worthy Zimmermann, at least, of the indefinite, is there in this passage!

According to my conception, I see the clay, the mass, in the youthful countenance; but not the form of the future man.

There are passions and powers of youth, and passions and powers of age. These often are contradictory in the same

man, yet are they contained one within the other. Time produces the expression of latent traits. A man is but a boy seen through a magnifying glass; therefore, I always perceive more in the countenance of a man than a boy. Dissimulation may indeed conceal the moral materials, but cannot alter their form. The growth of powers and passions imparts to the first undefined sketch of what is called a boy's countenance, the firm traits, shading, and colourings of manhood. There are youthful countenances which declare whether they ever shall, or shall not, ripen into man. This they declare, but they only declare it to the great physiognomist. I will acknowledge, when (which seldom happens) the form of the head is beautiful, conspicuous, proportionate, greatly featured, well defined, and not too feebly coloured, it will be difficult that the result should be common or vulgar. I likewise know that where the form is distorted, especially when it is transverse, extended, undefined, or too harshly defined, much can rarely be expected. But how much do the forms of youthful countenances change, even in the system of the bones!

Much has been said of the openness, undegeneracy, simplicity, and ingenuousness of a childish and youthful countenance. So be it said; for my own part, I must own, I am not so fortunate as to be able to read a youthful countenance with the same degree of quickness and precision (however small that degree) as a manly. The more I converse with and consider children, the more difficult do I find it to pronounce, with certainty, concerning their character. Not that I do not meet countenances, among children and boys, most strikingly, and positively, significant: yet seldom is the great outline of the youth so definite as for us to be able to read in it the man. The most remarkably advantageous young countenances may, easily, through accident, terror, hurt, or severity in parents or tutors, be internally injured, without any apparent injury to the whole. The beautiful, the eloquent form, the firm forehead, the deep, sharp eye, the cheerful, open, free, quick-moving mouth, remain: there will only be a drop of troubled water in what else appears so clear; only an uncommon, scarcely remarkable, perhaps convulsive, motion of the

mouth. Thus is hope overthrown, and beauty rendered indistinct.

As simplicity is the soil for variety, so is innocence for the products of vice.

Simplicity, not of a youth, but of a child, in thee the Omniscient only views the progress of sleeping passion; the gentle wrinkles of youth, the deep of manhood, and the manifold and relaxed of age. Oh, how different was my infantine countenance to my present, in form and speech!

O mihi præteritos referat si Jupiter annos!

But as transgression follows innocence, so doth virtue transgression, and eternal good virtue, on earth.

Doth the vessel say to the potter, "wherefore hast thou made me thus?"

"I am little, but I am I."

He who created me did not create me to be a child; but a man. Wherefore should I ruminate on the pleasures of childhood, unburdened with cares? I am what I am. I will forget the past, nor weep that I am no longer a child, when I contemplate children in all their loveliness. To join the powers of man with the simplicity of the child is the height of all my hopes; God grant they may be accomplished.

A WORD TO TRAVELLERS.

Three things appear to me indispensable to travellers; health, money, and physiognomy. Therefore a physiognomonical word to travellers. I could wish, indeed, that, instead of a word, a traveller's physiognomonical companion were written; but this must be done by an experienced traveller. In the mean time I shall bid them farewell, with the following short advice.

What, travellers, do you seek: what wish? What would ye see more remarkable, more singular, more rare, more worthy to be examined, than the varieties of humanity? This indeed is fashionable—Ye inquire after man; ye seek the wisest, best, and greatest men.

Especially the most famous.

And wherefore is your curiosity limited to seeing, only? Would it not be better you should illuminate your own minds by the light of others, and animate yourselves by their ardour? His curiosity is childish which is merely confined to seeing; whose ambition desires only to say, I have beheld that man. He who would disregard views so confined must study such men physiognomonically; if he would learn wisdom, he must be able to compare and judge of the relation between their works, their fame, and their form. By this, only, may much be learned. By this may the stream be compared to the fountain; the quality of the waters examined; their course, their gentle murmurs, or more boisterous contention. The inquirer may ask what is the degree of originality of those men; what is borrowed; what is internal, what external? This forehead, and these eyebrows, will thus versify, thus translate, thus criticise: therefore, on this eye, depends the fate of the writer, the blockhead, or the man of genius. This nose thus estimates the mortal, and the immortal, in human performances. As are the features so will be the mind.—Yes, scholars of nature, you have much to learn from the countenances of famous men. In them you will read that the wasp will dare to alight on the nose of the hero. To me it will be pleasure when you have acquired this physiognomonical sensation; for without this you will but travel in the dark; you will but be led through a picture gallery, blindfold, only that you might say, I too have been in that gallery.

Could I travel unknown, I would, also, visit artists, men of learning, and philosophers; men famous in their respective countries; but it should either be my adieu, as the thing least important, or as a recreation on my arrival. Pardon me, men of renown, I have been credulous in your favour, but I shall daily become more circumspect. Far be it from me to depreciate your worth. I know many whose presence does not diminish but increase fame. Yet will I be careful that rumour shall neither dazzle nor cloud my reason.

I would rather mix unknown with the multitude; visit churches, public walks, hospitals, orphan houses, and assemblies

of ecclesiastics, and men of the law. I would, first, consider the general form of the inhabitants, their height, proportion, strength, weakness, motion, complexion, attitude, gesture, and gait. I would observe them individually; see, compare, close my eyes, trace in imagination all I had seen, open them again, correct my memory, and close and open them alternately; would study for words, write, and draw, with a few determinate traits, the general form, so easy to be discovered. I would compare my drawings with the known general form of the people. How easily might a summary, an index, of the people be obtained! Having made these familiar to me, I would descend to the particular; would search for the general form of the head; would ask, is it most inclined to the cylindrical, the spherical, the square, the convex, or the concave? Is the countenance open, is it writhed, is it free, or forked? I would next examine the forehead; then the eyebrows; the outline and colour of the eyes; the nose; and especially the mouth, when it opens, and the teeth, with their appearance, to discover the national characteristic. Could I but define the line of the opening of the lips, in seven promiscuous countenances, I imagine I should have found the general physiognomonical character of the nation, or place. I almost dare establish it as an axiom that, what is common to six or seven persons of any place, taken promiscuously, is more or less common to the whole.

Exceptions there may be, but they will be rare.

I next would plant myself in a public walk, or at the crossing of streets. There I would wait patiently for the unknown noble countenance, uncorrupted by fame and adulation, which, certainly, most certainly, I should find; for, in all countries on earth, wherever a hundred common men are assembled, one not common may be found; and out of a thousand, ten; and I must have, indeed, little eye, little sensibility, for noble humanity, little faith in Providence, which seeks its adorers, if I did not find this one in a hundred, or, at least, in the ten among a thousand. He that seeketh shall find. I waited not in vain. He came; I found him; he passed by me. And what were the tokens by which I discovered him, in every

town, every nation, under every cope of heaven, and among all people, kindreds, and tongues?—By the general combination of the countenance, by the upper outline of the forehead, the eyebrows, the basis of the nose, and the mouth, so conformable to each other, so parallel, and horizontal, at the first glance. By the wrinkleless, compressed, yet open forehead; the powerful eyebrows; the easily-discerned, easily-delineated space between the eyebrows, which extends itself to the back of the nose, like the great street from the market-place to the chief gate of a city. By the shut, but freely-breathing, mouth; the chin, neither haggard nor fleshy; the deep and shining attraction of the eye; which all-uncautiously, and unintentionally, betrayed themselves to my research. Or, I discovered him, even in his foreign and distorted form, from which the arrogant, self-supposed handsome, would turn with contempt. I see through his disguise, as I should the hand of a great master through the smear of varnish. Be thou to me blessed, noble stranger. *The things which are despised hath God chosen.*

I draw near to the favourite of heaven. I question him concerning what I do, and what I do not, wish to know, that I may hear the voice of the soul, proceeding from the mouth; and, viewing him nearer, see all the obliquities of distortion vanish. I ask him concerning his occupation, his place of residence. I inquire the road thither. I come unexpectedly upon him, into his house, into his workshop; he rises, I oblige him to be seated, to continue his labour; I see his children, his wife, and am delighted. He knows not what I want, nor do I know myself, yet am I pleased with him, and he with me. I purchase something, or nothing, as it happens. I inquire particularly after his friends. "You have but few, but those few are faithful." He stands astonished, smiles, or weeps, in the innocence and goodness of his heart, which he wishes to conceal, but which is open as day. He gains my affection; our emotions are reciprocally expanded and strengthened; we separate reluctantly, and I know I have entered a house which is entered by the angels of God.

Oh! how gratefully, how highly is he rewarded for his

labours who travels, interested in behalf of humanity, and with the eyes of a man, to collect in the spirit, the children of God who are scattered over the world! This appears to me to be the supreme bliss of man, as it must be of angels.

If I meet him not, I have no resource but in society. Here I hear him most who speaks least, mildest, and most unaffectedly.

Wherever I meet the smile of self-sufficiency, or the oblique look of envy, I turn away, and seek him who remains oppressed by the loud voice of confidence.

I set myself rather beside the answerer than the man of clamorous loquacity; and still rather beside the humble inquirer than the voluble solver of all difficulties.

He who hastens too fast, or lags behind, is no companion of mine. I rather seek him who walks with a free, firm, and even step; who looks but little about him; who neither carries his head aloft nor contemplates his legs and feet. If the hand of affliction be heavy upon him, I seat myself by his side, take his hand, and with a glance, infuse conviction to his soul that God is love.

I fix in my memory the simple outlines of the loud, and the silent, the laugher and the smiler, of him who gives the key, and him who takes. I then commit them to paper: my collection increases. I compare, arrange, judge, and am astonished. I every where find similarity of traits, similarity of character; the same humanity every where, and every where the same tokens. How must my knowledge of men increase at each step, and how must this produce certainty and joy, wisdom and love, and happiness, to myself and my brethren!

A WORD TO PRINCES AND JUDGES.

How willingly would I write a treatise for your use, most important of men!

Who so much as you need a perfect knowledge of man, free from cabal, or the intervention of self-interest! Suffer me to approach your throne, and present my petition.

Keep in your most secret common-place book an index to

each class of character among men, taken from, at least, ten of the most accurate proofs; not at a distance, not among foreigners; but seek, at home, for the wisest and the best of your own subjects. Wherever a wise and good prince governs, there are excellent subjects. Such a prince believes that he has such subjects, although at the moment he should be unacquainted with them; or, at least, that he has subjects capable of wisdom and goodness. Wherever one good person is, there certainly are two; as certainly as where the female is there will the male be. Ask for wisdom to perceive what is, then will you not need be anxious to affirm what is not, or what cannot be. Suffer me, princes, consecrated as you are among men, to entreat you, for the honour of humanity, principally to study, to seek for and to seize on excellence. Judge not too suddenly, nor by mere appearances. That which a prince once approves, it may afterwards be difficult or dangerous to reject. Depend not on the testimony of others, which, to princes especially, is ever exaggerated, either in praise or blame; but examine the countenance, which, though it may dissemble to a prince, or rather, to the dignity of a prince, cannot deceive him as a man. Having once discovered wisdom and goodness in a subject, honour such a subject as the best blessing which heaven can, in this world, bestow upon its favourites. Seek features that are strong, but not forbidding; gentle, yet not effeminate; positive, without turbulence; natural, not arrogant; with open eyes, clear aspects, strong noses, near the forehead, and with such let your thrones be surrounded. Entrust your secrets to proportionate and parallel drawn countenances; to horizontal, firm, compressed eyebrows; to channeled, not too rigorously closed, red, active, but not relaxed or withered lips. Yet I will forbear to delineate, and again only entreat that the countenance may be sacred to you for the sake of goodness and wisdom, and goodness and wisdom because of the seal of God set upon the forehead.

And you judges, judge not, indeed, by appearances, but examine according to appearances. Justice, blindfold, without physiognomy, is as unnatural as blindfold love. There are

countenances which cannot have committed a multitude of vices. Study the traits of each vice, and the forms in which vice naturally, or unwillingly, resides. There are capabilities and incapabilities in the countenance; things which it can will, others which it cannot. Each passion, open or concealed, has its peculiar language. The appearance of innocence is as determinate to the experienced eye as the appearance of health. The appearance of each vice is peculiar to itself.

O quam difficile est crimen non prodere vultu !

Examine innocence and guilt face to face; in your presence, and when they suppose you do not observe them; in the presence, and in the absence, of witnesses. See with simplicity; hear with simplicity; follow only the voice of unprejudiced feeling. Remark their walk, when they enter, and when they leave the judgment hall. Let the light fall full upon their countenances; be yourself in the shade. Physiognomy will render the torture unnecessary,* will deliver innocence,

* About two years since one philosopher wrote to another, The torture will soon be abolished in Austria. It was asked, What shall be its substitute? The penetrating look of the judge, replied Sonnenfels. Physiognomy will, in twenty-five years, become a part of jurisprudence, instead of the torture; and lectures will be read in the universities on the *Physiognomice forense*, instead of the *Medicina forensis*.

Let this, however, be spoken in a whisper; otherwise those who scoff at us will laugh, and those who pity us grieve. "What," it will be said, "shall men then be pardoned or executed according to their countenances?" The worthy, hearing this, and not having time to examine facts, will exclaim, "This is, indeed, being too enthusiastic."

But let us elucidate this by example. It is about five-and-twenty or thirty years since some persons endeavoured to ascertain the probable duration of life. The satirical laughed; the philosophers, as usual, reasoned inconclusively, and the divines discovered that men had impiously attempted to penetrate those secrets which were reserved to God alone. Had any one then affirmed that, in five-and-twenty years, some millions of money would be advanced upon such calculations, men would have answered, according to the wise reasoning of every age, "This is going too far; it is the mere scheme of adventurers to pick our pockets." Yet institutions, at present, founded on these calculations, for the benefit of widows and orphans, are become general; and Süssmilch, Kneesebom, and Struyk, are become the benefactors of thousands with whom they are unacquainted.

will make the most obdurate vice turn pale, will teach us how we may act upon the most hardened. Every thing human must be imperfect, yet will it be evident that the torture, more disgraceful to man than the halter, the axe, and the wheel, is infinitely more uncertain and dangerous than physiognomy. The pain of torture is more horrible even than the succeeding death; yet is it only to prove, to discover truth. Physiognomy shall not execute, and yet it shall prove; and by its proof, vice alone, and not innocence, shall suffer.—Oh, ye judges of men, be men, and humanity shall teach you, with more open eyes, to see, and to abhor all that is inhuman!

A WORD TO THE CLERGY.

Brethren, you also need a certain degree of physiognomy; and, perhaps, princes excepted, no men more.

You ought to know whom you have before you, that you may discern spirits, and portion out the word of truth to each, according to his capacity and his need.

To whom can a knowledge of the degree of actual and possible virtue, in all who appear before you, be more advantageous than to you?

To me, physiognomy is more indispensable than the Liturgy.

It is to me alike profitable for doctrine, exhortation, comfort, correction, examination; with the healthy, with the sick, the dying, the malefactor; in judicial examinations, and the education of youth. Without it I should be as the blind leading the blind.

A single countenance might rob me of ardour, or inspire me with enthusiasm. Whenever I preach I generally seek the most noble countenance, on which I endeavour to act; and the weakest, when teaching children. It is generally our own fault if our hearers are inattentive; if they do not themselves give the key in which it is necessary they should be addressed. Every teacher, possessed of physiognomonical sensation, will easily discern and arrange the principal classes among his hearers, and what each class can and cannot receive. Let six or seven classes, of various capacities, be

selected; let a chief, a representative, a characteristic countenance, of each class be chosen; let these countenances be fixed in the memory, and let the preacher accommodate himself to each; speaking thus to one, and thus to another, and in such a manner to a third. There cannot be a more natural, effectual, or definite, incitement to eloquence than supposing some characteristic countenance present, of the capacity of which almost mathematical certainty may be obtained. Having six or seven, I have nearly my whole audience before me. I do not then speak to the winds. God teaches us by physiognomy to act upon the best of men according to the best of means.

MISCELLANEOUS COUNTENANCES.

PHYSIOGNOMONICAL DENOMINATIONS OF COUNTENANCES ELUCIDATED.

a. A REGULAR, well-formed countenance is that in which

1. All the parts are remarkable for their symmetry.

2. The principal features, as the nose and mouth, are neither small nor bloated; but distinct and well defined.

3. The position of the parts, taken together and viewed at a distance, appears nearly horizontal and parallel.

b. A beautiful countenance—is that in which, besides the proportion and position of the parts, harmony, uniformity, and mind, are visible; in which nothing is superfluous, nothing deficient, nothing disproportionate, nothing superadded, but all is conformity and concord.

c. A pleasant countenance—does not necessarily require perfect symmetry and harmony; yet nothing must be wanting, nothing burdensome; its pleasantry will principally exist in the eyes and lips, which must have nothing commanding, arrogant, contemptuous; but must, generally, speak complacency, affability, and benevolence.

g. A gracious countenance—arises out of the pleasant, when, far from any thing assuming, to the mildest benevolence is added affability and purity.

h. A charming countenance—must not simply consist either of the beautiful, the pleasant, or the gracious, but when to

these is added a rapid propriety of motion which renders it charming.

i. An insinuating countenance—leaves no power to active or passive suspicion; it has something more than the pleasant by infusing that into the heart which the pleasant only manifests.

k. Other species of these delightful countenances are—the attracting, the winning, the irresistible.

l. Very distinct from all these are the amusing, the divertingly loquacious, the merely mild, and also the tender, and the delicate.

m. Superior, and more lovely still, is the purely innocent, where no distorted, oblique muscle, whether in motion, or at rest, is ever seen.

n. This is still more exalted when it is full of soul, of natural sympathy, and power to excite sympathy.

o. When in a pure countenance good power is accompanied by a spirit of order, I may call it an Attic countenance.

p. Spiritually beautiful—may be said of a countenance where nothing thoughtless, inconsiderate, rude, or severe, is to be expected; and the aspect of which, immediately and mildly, incites emotion in the principal powers of the mind.

q. Noble—is when we have not the least indiscretion to fear, and when the countenance is exalted above us, without a possibility of envy, while it is less sensible of its own superiority than of the pleasure we receive in its presence.

r. A great countenance—will have few small secondary traits; will be in grand divisions, without wrinkles; must exalt, must affect us, in sleep, in plaster of Paris, in every kind of caricature. As, for example, that of Philip de Comines.

s. A sublime countenance—can neither be painted nor described; that by which it is distinguished from all others can only be felt. It must not only move, it must exalt the spectator. We must at once feel ourselves greater and less in its presence than in the presence of all others. Whoever is conscious of its excellence, and can despise or offend it, may, as has been before said, blaspheme against the Holy Ghost.

MISCELLANEOUS THOUGHTS.

1.

All is good. All good may, and must, be misused. Physiognomonical sensation is, in itself, as truly good, as godlike, as expressive of the exalted worth of human nature as moral sensation (perhaps they are both the same). The suppressing, the destroying, a sensation so deserving of honour, where it begins to act, is sinning against ourselves, and, in reality, equal to resisting the good spirit. Indeed, good impulses and actions must have their limits, in order that they may not impede other good impulses and actions.

2.

Each man is a man of genius in his large or small sphere. He has a certain circle in which he can act with inconceivable force. The less his kingdom the more concentrated is his power; consequently the more irresistible is his form of government. Thus the bee is the greatest of mathematicians, as far as its wants extend. Having discovered the genius of a man, how inconsiderable soever the circle of his activity may be, having caught him in the moment when his genius is in its highest exertion, the characteristic token of that genius will also be easily discovered.

3.

The approach of the Godhead cannot be nearer, in the visible world, and in what we denominate nature, than in the countenance of a great and noble man. Christ could not but truly say, "He who seeth me seeth him that sent me."—*John* xii. 45. God cannot, without a miracle, be seen any where so fully as in the countenance of a good man.—Thus the essence of any man is more present, more certain to me, by having obtained his shade.

4.

Great countenances awaken and stimulate each other, excite all that can be excited.* Such a countenance has the credentials of its high original in itself. With calm reverence and simplicity, nourish the mind with the presence of a great countenance; its emanations shall attract and exalt thee. A great countenance, in a state of rest, acts more powerfully than a common countenance impassioned: its effects though unresembling are general. The fortunate disciples, though they knew him not, yet did their hearts burn within them, while he talked with them by the way, and opened to them the Scriptures.—*Luke* xxiv. 32. The buyers and sellers whom he drove out of the temple durst not oppose him.

Hence it may be conceived how certain persons, by their mere presence, have brought a seditious multitude back to their duty, although the latter had acquired the full power.

That natural, unborrowed, indwelling power, which is consequently superior to any which can be assumed, is as evident to all eyes as the thunder of heaven is to all ears.

Great physiognomonical wisdom not only consists in discovering the general character of, and being highly affected by, the present countenance, or this or that particular propensity, but in discriminating the individual character of each kind of mind and its capacity, and being able to define the circle beyond which it cannot pass; to say what sensations, actions, and judgments, are, or are not, to be expected from the man under consideration, that we may not idly waste power, but dispense just sufficient to actuate, and put him in motion. No man is more liable to the error of thoughtless haste than I was. Four or five years of physiognomonical observation were requisite to cure me of this too hasty waste of power. It is a part of benevolence to give, entrust, and participate, but physiognomy teaches when, how, and to whom to give. It, therefore, teaches

* Any nation having once produced a Spenser, a Shakspeare, and a Milton, may be certain that a Steele, a Pope, and an Addison will follow. —*Herder.*

true benevolence; to assist where assistance is wanted, and will be accepted. Oh! that I could call, at the proper moment, and with proper effect, to the feeling and benevolent heart.—Waste not.—Cast not thy seed upon the waters, or on a rock.—Speak only to the hearer.—Unbosom thyself but to those who can understand thee.—Philosophize with none but philosophers.—Spiritualize only with the spiritual!—It requires greater power to bridle strength than to give it the rein. To withhold is often better than to give. What is not enjoyed will be cast back with acrimony, or trodden to waste, and thus will become useless to all.

6.

Be good to the good, resist not the irresistible countenance. Give the eye that asks, that comes recommended to thee by Providence, or by God himself, and which to reject is to reject God, who cannot ask thee more powerfully than when entreating in a cheerful, open, innocent countenance. Thou canst not more immediately glorify God than by wishing and acting well to a countenance replete with the spirit of God; nor more certainly, and abhorrently, offend and wound the majesty of God, than by despising, ridiculing, and turning from such a countenance. God cannot more effectually move man than by man. Whoever rejects the man of God rejects God. To discover the radiance of the Creator in the visage of man is the pre-eminent quality of man; it is the summit of wisdom and benevolence to feel how much of this radiance is there, to discern this ray of divinity through the clouds of the most debased countenances, and to dig out this small gem of heaven from amid the ruins and rubbish by which it is encumbered.

7.

Friend of man, shouldest thou esteem physiognomy as highly as I do, to whom it daily becomes of greater worth, the more I discover its truth; if thou hast an eye to select the few noble, or that which is noble in the ignoble, that which is divine in all men, the immortal in what is mortal,

then speak little, but observe much; dispute not, but exercise thy sensation; for thou wilt convince no one to whom this sensation is wanting.

When thou shalt meet with noble poverty, a face in which humility, patience, faith, and love shine conspicuous, how superior will thy joy be in his words who has told thee, "inasmuch as thou hast done it unto one of the least of these my brethren, thou hast done it unto me!"—*Matt.* xxv. 40.

When youth and dissipation present themselves, with a sigh of hope thou wilt exclaim, this forehead was delineated by God for the search and the discovery of truth!—In this eye rests wisdom yet unripened!

ADDITIONS,

ILLUSTRATIVE OF PAGES 293 TO 361.

Let us, as much as is in our power, illustrate and demonstrate, what has been asserted, by examples. Better and purely physiognomonical drawings appear to be reserved for the coming century; yet those which we have to present will contain much for instruction, and sufficient for the exercise of the physiognomist.

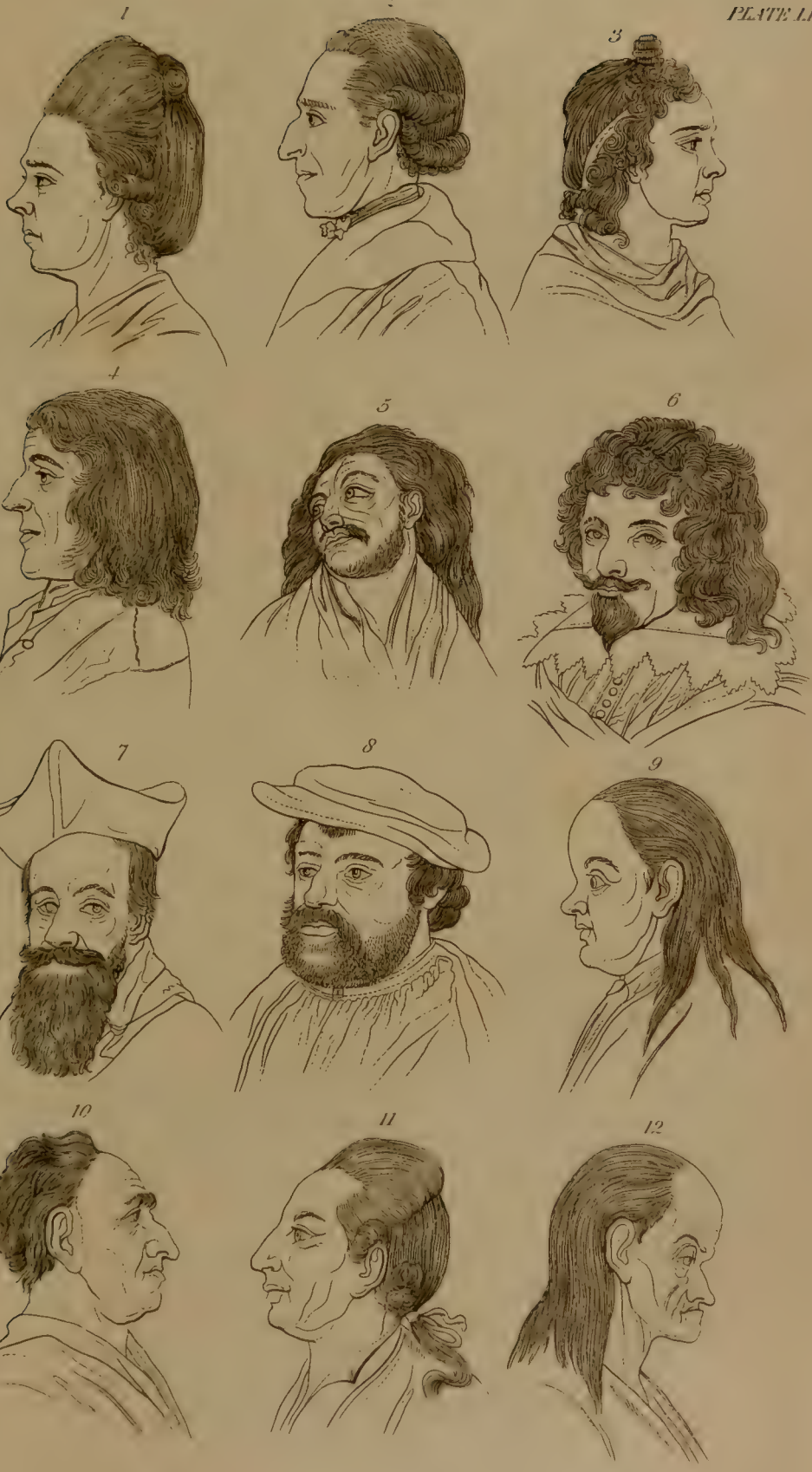
PLATE LIV.

We are told "that men with arched and pointed noses are witty, and that the blunt nosed are not so."* I have answered—"Greater precision is necessary.—How arched?"

Fig. 1.—I know not in what estimation the annexed profile may be held, for I am unacquainted with the character of the original; yet I am certain that this is a discreet nose, even though I should not consider it as the continuation of this well-defined, discreet female forehead. Calmness and fidelity of character, likewise, cannot be overlooked in the mouth and chin.

Fig 2.—We may certainly call noses, arched and pointed

* See page 293.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like this, witty; but the wit is restrained and moderated by the acute understanding of the forehead, the sincere religion of the eye, and the phlegm of the chin.

Fig. 3.—Could I see nothing of this countenance but the nose, I could not be so certain of the mild goodness and tranquillity of the character, and of its various housewifely virtues; yet the nose would be pledge to me of its superior discretion.

ON THE HAIR.*

Fig. 4.—How congruous are here the hair and the countenance! How decisively do they speak the very mild, sober, modest, calm character; loving order and instruction! Nothing enterprising, daring, or commanding is to be seen in this face, which seems formed to be a discreet schoolmaster.

Fig. 5.—How much more voluptuous is this hair! How does it correspond with the sanguine, productive, penetrating, powerful, and easily active countenance!

Fig. 6.—The hair in this is still more powerful, more choleric and abundant; and as correspondent to the great form of the countenance, and all its parts, as the hair of the former was to the countenance and parts to which it appertained.

Fig. 7.—Similar remarks again occur. From the hair alone we may know the man. We can as little trust this beard, and the manner of its growth, as these eyes, this nose, and this forehead. Dry, decided obstinacy are alike expected, from the hair and the face.

Fig. 8.—How much does this compressed, short, strength of hair agree with the closed mouth, and the square, powerful, firm, compact, productive countenance after Holbein!

* See page 299.

ADDITIONS,

ILLUSTRATIVE OF THE TEMPERAMENTS.*

Four very characteristic engravings of the four temperaments, will here follow in succession. Figs. 9 to 12.

Little as we would wish to reject the look, the glance, here are proofs that the temperaments, without complexion, life, or look, are known by the very outline.

Fig. 9.—The descent from the nose to the lips, in the phlegmatic countenance, is unphlegmatic and heterogeneous; nor does the curvature of the upper eyelid sufficiently agree with the temperament. The outlines of the phlegmatic are relaxed, obtuse, and hanging; the outline of the eyes oblique. Be it understood there are other tokens, and that all phlegmatic persons have not these signs, although whoever has them is certainly phlegmatic. If the projecting under lip, which is itself a sign of phlegm, since it is evidently a superabundance and not a want of matter, be angular, and sharply delineated, then it is a sign of choleric phlegm; that is to say, of the ebullition of humidity If it be flexible, obtuse, powerless, and drooping, it is then pure phlegm. The forehead, nose, chin, and hair, are here very phlegmatic.

Fig. 10.—The choleric ought to have a more angularly pointed nose, and lips more sharply delineated. The character of choler is much contained in the drawing of the eyes, either when the pupil projects, and much of the under part of the white is visible, or when the upper eyelid retreats, so that it scarcely can be perceived; when the eyes open, or again, when the eye is sunken, and the outlines are very definite and firm, without much curvature.

In this example, the forehead, eyebrows, nose, chin, and hair, are very choleric; but the upper part of the countenance more so than the under.

Fig. 11.—The sanguine needs but little correction, except,

* See page 327.

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that the nose ought to be a little further from the mouth, and the eye not quite so choleric. The levity of the sanguine temperament waves, flutters upon the lip, which, however, at the bottom, is somewhat too phlegmatic.

Fig. 12.—There ought to be a deeper cavity above the nose and also of the jaw-bone, beside the ear, in this melancholic countenance. I have observed in many melancholic persons that the nose declines towards the lips, nor have I seen this in any who were not sometimes inclined to the melancholic; who likewise have projecting under lips, and small, but not very round, nor very fleshy chins.

There are melancholy persons with very sanguine temperaments; men of fine irritability and moral feelings, who are hurried into vices which they deeply abhor, and which they have not the power to withstand. The gloomy and dispirited character of such is perceptible in the eye that shuns examination, and the wrinkles of the forehead, standing opposite to each other. Persons of a real melancholic temperament generally have their mouths shut, but the lips are always somewhat open in the middle. Many melancholy persons have small nostrils, and seldom well-arranged, clean, white teeth.

PLATE LV.

Fig. 1.—Sanguine-phlegmatic—somewhat choleric in the eyes: the nose and mouth very sanguine. Phlegm in the under parts of the countenance.—Discretion in the nose, almost more than in the forehead, which is much as here drawn. A love of order, prudence, punctuality, and very happy activity, appear to be natural to this countenance.

Fig. 2.—No person will expect to find the same character in this as in the foregoing profile. Here is the sanguine, more open, and productive.—A man of mind and taste. (Melancholy seldom accords with taste, though it agrees with order.) Power, activity, facility and dexterity in business; who has enjoyment and resolution.

Fig. 3.—According to the customary divisions, phlegm is here predominant, with something of the melancholic. This

obstinate patience is impossible to the sanguine; neither can this forehead, which, in reality, cannot be called either phlegmatic or choleric, agree with the sanguine. The penetration of the cool pertinacious inquirer is in the eye; experimental, analyzing understanding in the nose; and calm discretion in the mouth.

Fig. 4.—Undoubtedly a benevolent, noble, phlegmatic person, who has little of the jovial, but much of the cheerful: excellent, accurate, and detesting deceit. Such foreheads are not productive, but calm in examination. They are not easily led astray by enthusiasm, and, at most, but for a moment; but, what they have once convinced themselves is truth, argument cannot induce them to abandon. Their examination is slow, step by step, unalterable, and continued, till they have conquered all difficulties.

Fig. 5.—This form of countenance evidently appertains to the sanguine-choleric. It is enterprising, commanding, tenacious, and has the appearance of greatness without being truly great. In the eye are projects; stability is in the forehead; the sanguine in the nose; consideration in the mouth; and force in the whole form.

Fig. 6.—Here is a contrast, between the extremely sanguine-choleric beard and the melancholy character of the forehead. The eye is choleric-melancholic, and sanguine-choleric the nose. This person reflects and ruminates rather on the objects of sight than on abstract subjects. There is resolution in the mouth, and a power of performance in the beard.

Fig. 7.—The epithet choleric-melancholic is far from being sufficiently expressive of this inexorable, rigorous, severely oppressive, inflexible countenance, which appears neither to know, nor to wish to know, any thing that relates to mild love. This forehead is the origin of the long-formed countenance: this no gentle ringlets ever can adorn. This penetrating eye leaves no defect unremarked; it magnifies every freckle, whether of face or mind.—The language of these eyebrows, this nose, this mouth is—*Noli me tangere.*

ADDITIONS,

ILLUSTRATIVE OF BODILY STRENGTH AND WEAKNESS.*

Fig. 8.—Strength and ardour, enterprise, courage, contempt of danger, fortitude of the irritated and irritable. This strength is rather oppressive than patient and enduring; it proclaims its own qualities, respectable in a state of rest, terrible when roused.

Fig. 9.—Strength of a very different, less noble kind; the strength of cunning and acuteness; strength rather to withstand than to proceed. There is none of the strength of activity in the nose; nothing extraordinary in the forehead; yet in forehead, nose, and chin, strength of withstanding, and in the latter inflexibility. In the mouth there appears to be something effeminate, something of cold dissimulation.

Fig. 10.—Strength, vice and weakness combined. In the forehead, and especially in the chin, strength to withstand, united with cold insensibility. The neck is not Herculean; it is in contrast to the forehead and chin. The forehead and nose hard, and acute; rather crafty than wise. Dissimulation in the eyes, which are therefore far from firm, powerful, or heroic.

Fig. 11. — Rude, savage, ruffianly, danger-contemning, strength. It is a crime to him to have committed small mischief; his stroke, like his aspect, is death. He does not oppress, he destroys. To him murder is enjoyment, and the pangs of others a pleasure. The form of his bones denotes his strength, his eye a thirst of blood, his eyebrow habitual cruelty, his mouth deriding contempt, his nose grim craft, his hair and beard choleric power.

Fig. 12.—A rude skeleton of a Frenchman of discretion, who might be mistaken for an Englishman, did we not accurately attend to the outline of the forehead, which is such as could scarcely be found in an Englishman. The wrinkles and their linear direction seem almost peculiar to the French. The eyes are particularly expressive of mature discretion, and calm research of wisdom.

* See page 334.

ADDITIONS,

ILLUSTRATIVE OF NATIONAL PHYSIOGNOMY.*

PLATE LVI.

SWISS AND ZURICH COUNTENANCES.

Fig. 1.—Calm wisdom, circumspection, simulation, a phlegmatic-melancholic temperament. All is unity, almost extraordinary, almost superior, yet neither; clear, unconfused, not inventive; quick of perception, not creative; active in thought, but not courageously progressive.

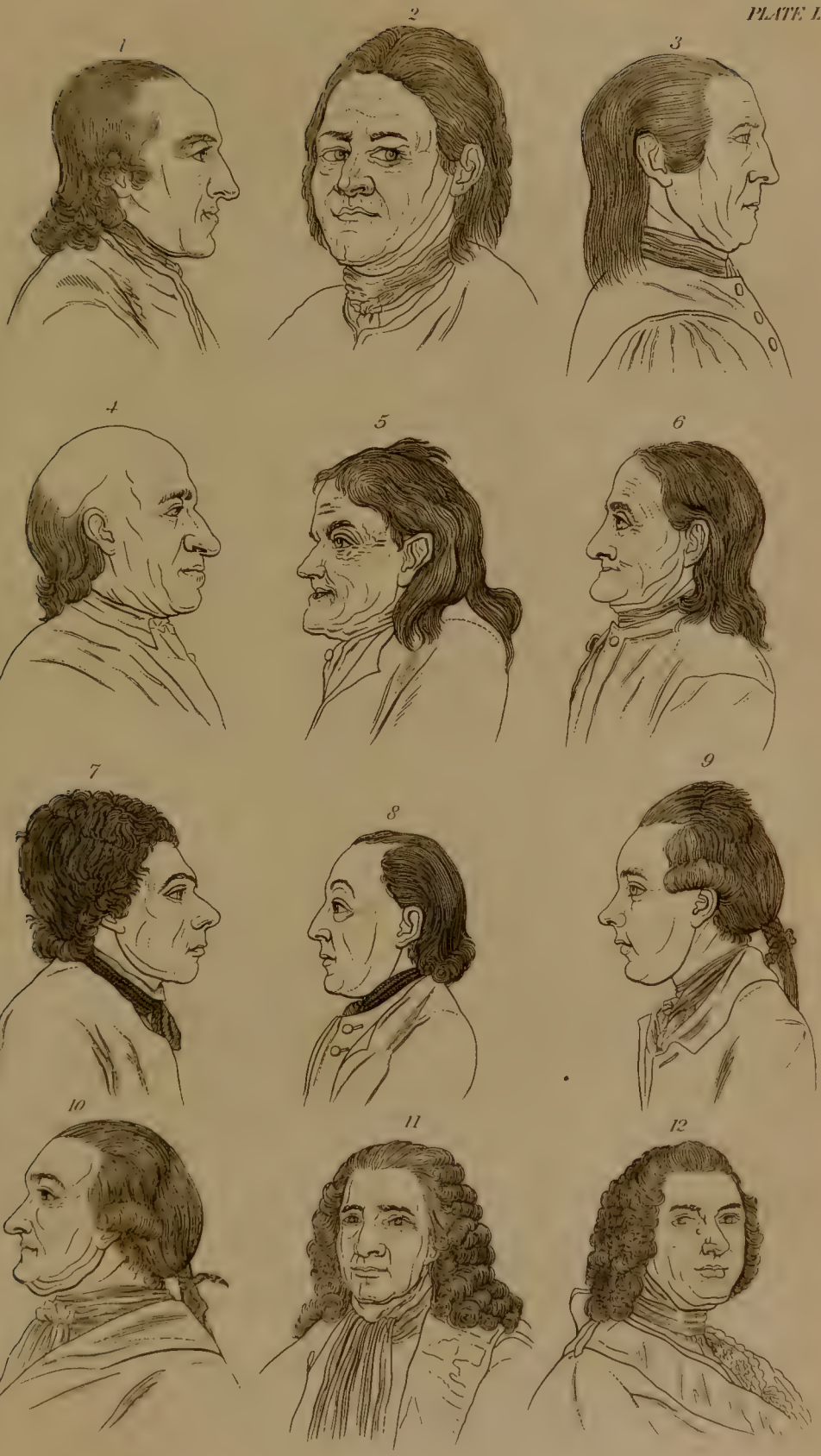
Fig. 2.—A caricature of one of the noblest, firmest, most thoughtful, and sensible countrymen. The stability of the original is in this outline become obstinacy; the penetration of the eye censorious acuteness; and the fortitude of the mouth contemptuous severity; still is it a compact, original character, and worthy to be studied; easily persuaded to uncommonly daring actions, but not to evil.

Fig. 3.—Who could believe that this is the same countenance; in the former, too sharply, here, too timidly, drawn? Both penetrating, acute, rapid, not to be deceived. The forehead in this has most understanding and capacity for instruction; the mouth most honest industry; the nose most benevolence. The whole speaks one language, and I dare affirm that the original is one of the most sincere, thoughtful and friendly men that is to be found among the peasantry of Switzerland.

Fig. 4.—Another farmer of unwearied industry; wise to begin, courageous to pursue, and patient to complete. This head is formed much to comprehend and much to undertake; this eye to reflect. The nose is full of practical prudence. The mouth less eloquent than persuasive; the chin, the wrinkles are characteristic of rapid activity.

Fig. 5.—A farmer of Zurich, from the opposite part of the country; rather rough than strong, voluble than eloquent,

* See page 339.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imitative than inventive, insinuating than powerful; labouring more from necessity than choice; apter to collect than to distribute, to desire than to enjoy.

Fig. 6.—A countenance which has the same relation to the former as the ideal has to the caricature. All is here, more regular, noble, decided, reflective, unalterable. How much more pure is the forehead; more simple, more thoughtful; the eye how much softer!—The nose is more patient; not so choleric, but, separately considered, appears to have less mind than the former. This mouth, this chin, are incomparably more desirous to return affection than the former.

Fig. 7.—Another countryman (mentioned in the first part of Meiner's Letters on Switzerland), and one of the most thoughtful and acute we possess; of a phlegmatic-melancholy temperament; not only accurate in proof, but deep in research; full of calm, admiring sensibility for all that nature contains of truth and greatness. Considered separately, the nose appears to have no character, but, united to this forehead, maintains its worth. Beneath this powerful eyebrow rests a steady, unconstrained, penetrating eye. The whole countenance has the expression of calm, faithful, firm, wise, inoffensive activity.

Fig. 8.—A faithful, discreet, innocent, wise, clear, mild, modest, well-judging countenance, of an indefatigably industrious Zurich farmer, in which the traits all appear to harmonize in favour of faithful benevolence and propriety.

Fig. 9.—The profile of a young countryman of Zurich, full of youthful simplicity, innocence, good nature, and good sense; who is now a man, and has formed himself after, and preserved the national character, in all possible perfection. This head, one of his first performances, appears to bear a like proportion to his present works, as the countenance here given does to his present countenance: the same free accuracy brought to perfection; the same clearness, assiduity, and disgust for every thing that is merely manner; for every thing obscure; the same greatness of taste, and infantine simplicity.

Fig. 10.—A very expert tradesman: the countenance unspeakably decisive, to the very point of the double chin, for

activity and discretion.—It is really astonishing to see how many prudent, expert, experienced, I am almost tempted to say, incomparable, country people we have.—The cavity that will be formed, if a line be drawn from the end of the nose to the chin, and that occasioned by the descent of the forehead to the nose, are traits that, decisively, speak practical prudence.

Fig. 11.—The delicate construction of the forehead, the aspect of the man of the world, the beauty of the nose, in particular, the somewhat rash, satirical mouth, the pleasure-loving chin, all show the Frenchman of a superior class.—The excellent companion, the fanciful wit, the supple courtier, are every where apparent.

Fig. 12.—Another very different and more firm and thoughtful Frenchman. The upper part of the countenance to the end of the nose seems almost English; the under has the national sanguine of the French. The eyebrows in an Englishman would certainly be more firm, compressed, and shaded; in other respects I love and esteem such countenances much.

I shall now produce some of the stupid countenances of my native country, in which, though I can perceive, I cannot analyze, those properties which are national. I may yet venture to say that the simple good nature of the country is apparent even in these.

PLATE LVII.

Fig. 1.—Natural weakness of mind, which, though it will be generally felt, will be as difficult to define as those properties which are national. The forehead not considered, which is rather too long, according to the present position, we cannot say of the nose and mouth that they are individually stupid. They have likewise much of the national character. The eye is not absolutely that of a blockhead. Inaction and relaxation are visible in the whole, and I could have predicted a remarkable limitation of power from the wrinkles of the forehead and the cheeks; from the eyebrows, and, almost, from the hair alone.

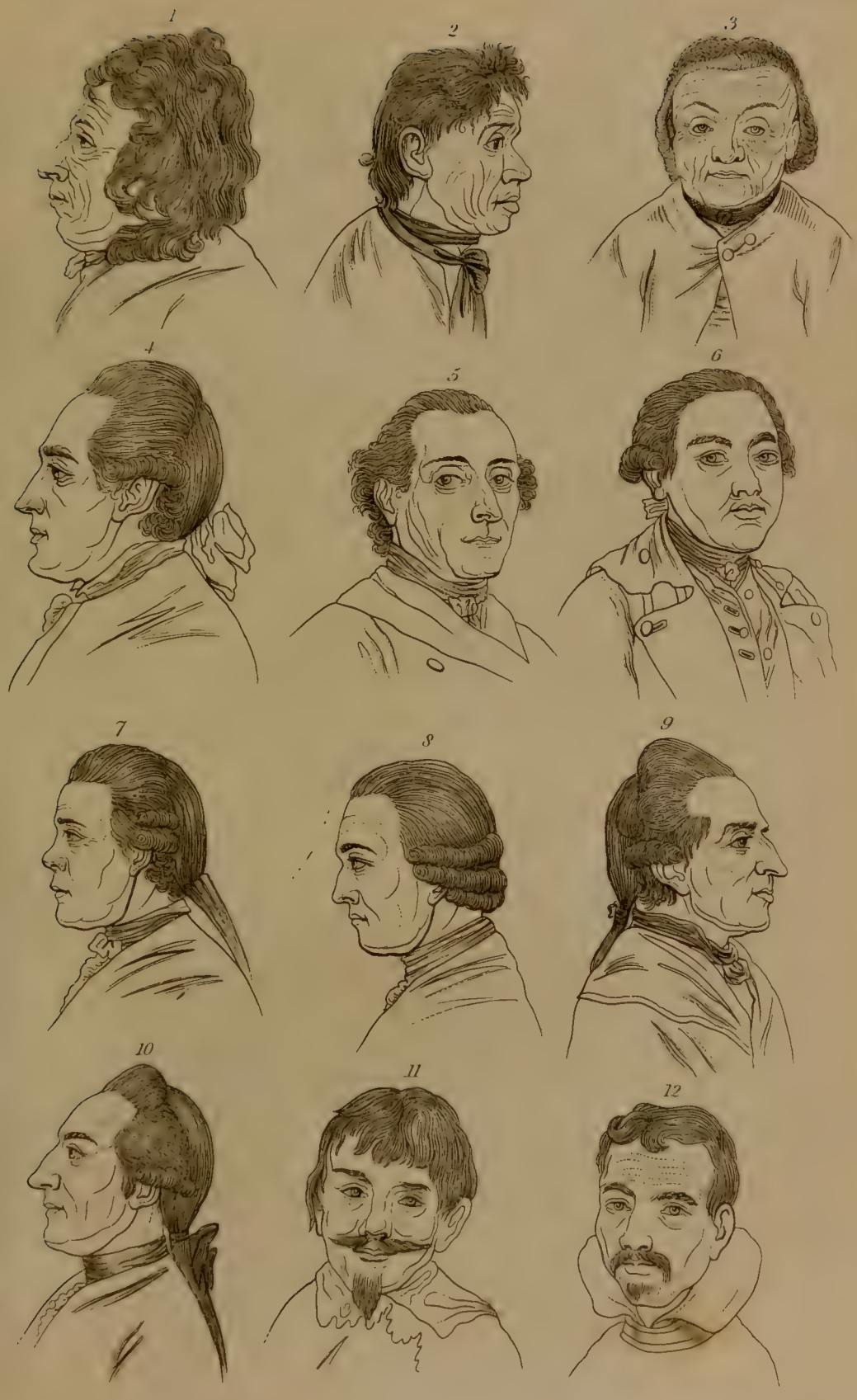
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Fig. 2.—The mouth and nose of this idiot have not lost the national character, though he is so natively stupid as to be incapable of being taught, or of any unexpected or original thought. There are decisive marks of stupidity, not to be instructed, in the eyebrows, the vacant eye, the cavity between the forehead and nose, and particularly in the mouth, chin and neck. I should have discovered folly even in the wrinkles of the cheek.

Fig. 3.—There is national character in the mouth of this fool. The forehead and eyebrows are positive caricatures of folly, often approaching the confines of genius. Dead as these eyes appear, I read in them caricature expressions of mind; and, in fact, when this fool becomes warm, among ten silly things, he will have some one whimsical or original thought, which will make the serious laugh, and the philosopher reflect.

THE FOLLOWING ARE CITIZENS OF ZURICH.

Fig. 4.—A truly characteristic countenance of a citizen of Zurich; a perfect man of business, fortunate in enterprize, full of good nature and politeness, such as distinguish the citizen of Zurich. Circumspect, active not hasty, quick not volatile, accurate not narrow. Determined, courageous, not rash; abounding in good sense, without inquiring what it is: impatient only with the tedious, peevish but with the dull, angry with nothing but the confused; sincere, worthy, bold, free, rather positive than complying; dexterous, cheerful, proceeding with animation in pursuit of his project.

Fig. 5.—A sketch of a countenance such as will scarcely be found in any other nation. No Englishman looks thus, no Frenchman, no Italian, and, certainly, no citizen of Basil, or Bern. The love of labour, innocent benevolence, tender irritability, and strength of imagination, are some of the ideas read in this short-sighted, and, apparently, inquiring eye, which seems to speak what all eyes easily understand.

Fig. 6.—Good nature excepted, I find but few traces here that appertain to a Zurich countenance in particular, but many which are common to the Swiss nation. Firmness, fidelity, and industry, are here as much as they can be in a phlegmatic-

sanguine temperament. Not an inventive mind, but an imitative and faithful copyist; not the eye of exalted and original genius, but of an accurate observer; no governing nose, but a mouth expressive of fidelity, and benevolent worth.

Fig. 7.—Another most worthy, industrious, and frank countenance of Zurich; the elder brother of the foregoing, but with much more of the character of the inhabitants, especially in the nose and mouth. We have very few of the strongly arched, or remarkably snub nosed; our character, which is that of all-pleasing, happy, mediocrity, is particularly seen in the feebly-delineated nose.—Industry and good humour are in this mouth.

Fig. 8.—A nose superior to the former. Such are very uncommon in Zurich, as, indeed, they are in general. I am unacquainted with any nation which is distinguished by noses so gently curved. What remains abounds with Zurich character; calm industry, mild fidelity, a desire to serve, order-loving, peaceful, benevolence.

Fig. 9.—A noble modest person, of a melancholy phlegmatic temperament, who, likewise, has very much of that which distinguishes a citizen of Zurich from all nations, as it does, also, from the other inhabitants of Switzerland. That precision, tranquillity, fidelity, coldness, civility, firmness, assiduity, and rectitude, which are the principal characteristics of the people, are remarkably conspicuous in this profile.

Fig. 10.—The profile of a person whose father was a native of Zurich, and whose mother was French. In my opinion, the characteristics of the French nation are throughout prevalent. The engraving is, indeed, very imperfect, and contains little or nothing of the acute understanding and delicacy of its extremely accomplished original, yet must it be confessed that the citizen of Zurich is almost lost in this evidently French formation.

Such original countenances are not the product of this country. Such a forehead, requiring such eyebrows, such eyebrows requiring such a nose, and such a nose, to which a like chin must be annexed, are not formed in our climate, unless by foreign aid.

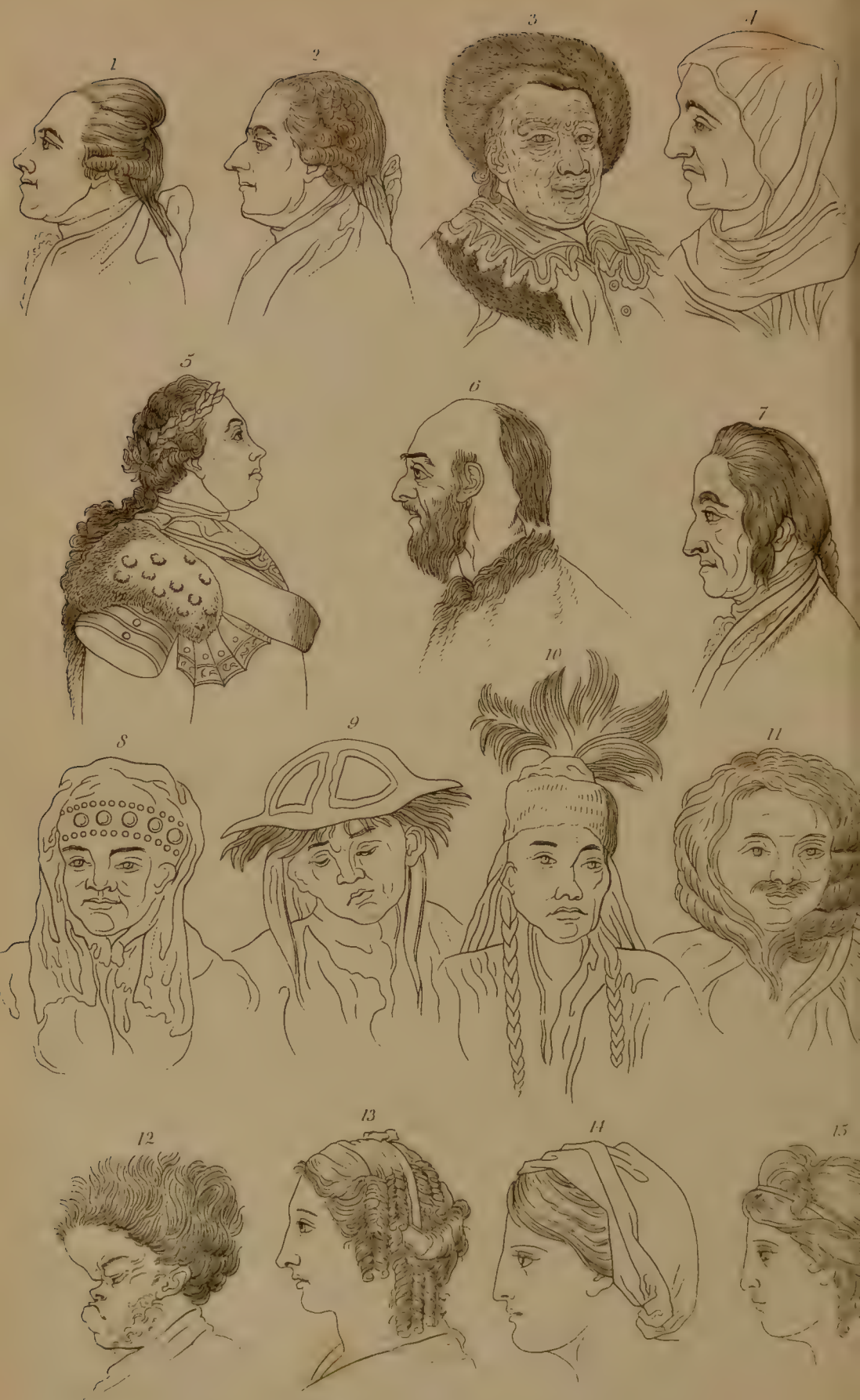
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Fig. 11.—William Hondius, a Dutch engraver, after Vandyck. We may here compare the Dutchman and the Spaniard; humility and pride; mild, languid, slow, industry, with enterprising, daring, conscious heroism. This forehead is more rounded, not indeed common, nor ignoble.* The eyebrows more curved, the eyes more languid and sinking, the whole countenance more oval, ductile and maidenly.

Fig. 12.—Louis de Varges, a painter, born at Seville, full of Spanish expression: the forehead broad and high, the eyebrows masculine, the eyes open, not sleepy, the nose broad, or rather with a broad back; gravity, courage, arrogance, or rather resolution in the mouth. Neither head contains any thing more than the mere outline of the manly, firm, and strong. The wry mouth in 11, and the misdrawn nose in 12, are pitiable.

PLATE LVIII.

Figs. 1, 2.—Two profiles, German and English.—Which is which?—Hesitation is unnecessary. How fine, how desirable, is the head of fig. 2.—Fig. 1, if not stupid, is, at least, common; if not rude, clumsy: a caricature I grant, yet, however, there is something sharp and fine in the eye and mouth, which a connoisseur will discover, but very different from the fineness and delicacy of the other. How much nobility is transparent, in this thinking profile, through the mist of gloom by which it is overshadowed! Draw the line from the tip of the nose to the end of the chin, and the line, already remarked, of acute discretion will be apparent.

Fig. 3.—A German countenance, indubitably; concentered to one visible, limited purpose; full of phlegmatic patience, fidelity, and calm observation; formed to learn, imitate and finish: civil, ready to serve, most capable of works of art, without great sensibility, or creative genius.

Fig. 4.—An equally indubitable Italian countenance, apparent in the forehead, eyes, nose, mouth, and chin: candid,

* The original adds—*Bey nahe Kartesische.*—We are uncertain whether, by this, card-like, Cartesian, or indeed what is meant.—T.

pious, eloquent, and intuitive; not inquiring comprehension, sublime free-thinking, nor the creative power of system-building, but an inexhaustible expansion of heart, humility, and serious exhortation, appear to me visible in this face.

Fig. 5.—This head is visibly Russian; at least there will be no hesitation in answering the question—Is it English, French, Italian, or Russian? The retreating of the upper parts, the high eyebrows, shallow eyes, short, somewhat turned up nose, and the large under part of the countenance, show the Russian. Worthy, faithful, good, brave; one to whom all wish well.

Fig. 6.—Manifestly a Turk, by the arching and position of the forehead, the hind part of the head, the eyebrows, and particularly the nose. The aspect is that of observation with a degree of curiosity. The open mouth denotes remarking, with some reflection.

Fig. 7.—The profile of a brave Russian soldier, of Nishnei Novogorod, who, it is visible, has been formed in the Prussian service. He has little of national character, unless we include the fleshy, the rude, and the heavy. There is nothing stupid, but, rather, something of reflection, activity, rectitude and firmness, in his countenance. The eyebrows of both these heads, 6 & 7, are peculiar and characteristic.

Figs. 8, 9, 10, 11.—That these are neither French, Italian, German, nor English countenances will easily be seen; but not so easily that they are northern characters, employed in hunting and soothsaying, under the wide ruling Russian sceptre. The sleepy eye, the short thick nose, and the rather large mouth, especially the very remarkable under lip, and the inclination to breadth, in the full face, are manifestly the chief marks of their national character. Indolence and limited sensuality are apparent throughout.

THE GEORGIAN AND BASHKIR.

Figs. 12, 13.—Two heads, the extreme difference of which must strike the most stupid eye. The physiognomist may consider them very variously, either as they relate to humanity, national character, beauty, or deformity.

How great soever may be the distance between human forms, between men and men, this Bashkir, fig. 12, certainly stands on the lowest step; therefore, from his skull and the outlines of his countenance, we may abstract the lines and angles of the lowest, of the meanest, gradation of humanity. Let us therefore determinately inquire what it is that has so much sunken this countenance, and rendered it so abhorrent. It is, 1, the unnaturally projecting, not human, and, indeed, impossible, inclination of the forehead downwards; its unevenness; its incapability of raising itself like another forehead, or of looking up to heaven: 2, the small brutal eye, to which, properly speaking, there is no eyelid: 3, the savage, large, bristly, eyebrows; 4, the sharp cavity under the forehead; the extreme disproportion of the small blunt nose; 5, the small upper lip; 6, the monstrous out-pouting under lip; and 7, the small chin. These traits, individually, decisively, speak stupidity, and impossibility of improvement. The countenance here depicted appears equally incapable of love, hatred, and all metaphysical abstraction. It may be enraged for a moment, brutally, but cannot hate; for hatred implies a voluntary recollection of the imperfections of our enemy: and the love of which this countenance is capable, is probably nothing more than the absence of anger.

The Georgian, fig. 13, proves the truth of the observation, that the ancient artists did not endeavour to surpass but to equal nature. Generally considered, this form has much of the antique ideal; of its simplicity, softness, outline, and harmony. But having said this, we must add, the countenance is void of mind and of love. Its form may be capable of love, but as here drawn has none. Animated true beauty has its source in love; nor can it be too often, too forcibly repeated, that each active moral power, each glowing property of mildly ruling benevolence, excites and prompts physical beauty, in the worst form, if it be capable of love; for where that capability is, there is a capability of beauty. This Georgian has but the appearance, not the essence of beauty. Harmless innocence is here, but the forehead and the descent to the nose are as contradictory as possible. The rest of the outline,

from the end of the nose to the chin, contains only indefinite shades of the beauteous form, therefore neither great nor exciting love. There is a greatness in the eye, but not of that of the youthful virgin. I may venture to say that there is the discord of harmony in the Bashkir, and the harmony of discord in the Georgian; or, rather, indeed, the countenance of the Georgian is not so much a whole as that of the Bashkir. Viewing them both together, having conceived disgust and abhorrence at the one, we seek repose in the other, in which there is much real beauty, and the defects of which we endeavour to conceal from ourselves, recollecting the comparative pleasure it gives.

As we have mentioned antiques, we will conclude the subject of national character with two female profiles, which must have been peculiar to the Greeks.

Fig. 14.—We have here what is called a Grecian profile; the famous descent of the forehead to the nose in one continued right line. But can any person, having a sense of truth and nature, suppose this natural and true? I will never more pronounce such words if any such living profile can be found; or, were it possible to find such, if the person who possessed it were not most blockishly stupid. This countenance is, in fact, merely imaginary, and only betokening the vapid and unimpassioned countenance of a maiden. The eye is as perfect marble as the eyebrow, and the whole profile. The cavity between the under lip and the chin, with the arching of the chin itself, notwithstanding apparent beauty, are either stone, or, at least, extremely inanimate.

Fig. 15.—Depraved is that taste which can call this graceful, and therefore it must be far from majestic. I should neither wish a wife, mother, sister, friend, relation, or goddess, to possess a countenance so cold, insipid, affected, stony, unimpassioned, or so perfectly a statue. The former may probably deceive by an appearance of modesty, but he alone who may be deceived by the most vapid and excessive affectation can be imposed upon by the present.—See what has been before observed on this subject, page 312.

PLATE LIX.

There is not, perhaps, in existence a more perfect model of unconquerable, all-conquering, unassailable, yet flexible, deliberate strength, than the Farnesian Hercules, of which this may be the twentieth copy. All is unity, undisturbed reflection on complete victory, with a conviction of self-prowess that shall continue to remain invincible.

PLATE LX.

What Mr. Fuseli has said (page 353,) concerning the attitude of the body, the turn of the head, and the position of nations, in a state of inaction, is as true as that each nation has a certain predominant temperament, and a certain general conformation, the extreme boundaries of which cannot be passed. Seldom will the Frenchman, Englishman, Swiss, or Turk, comport himself with the firm negligence, the carelessness, and ready obedience visible in this Sclavonian.

ADDITIONS,

ILLUSTRATIVE OF PAGES 361 TO 379.

PLATES LXI. LXII.

MOTHER-MARKS, PAGES 363 AND 376, &c.

A GIRL between six and seven years of age, who was taken from town to town as a show, and who was spotted with hair like a deer, and particularly remarkable for the spongy excrescences on her back, which were also thinly overgrown with deer-coloured hair. Her mother, during pregnancy, had quarrelled with a neighbour concerning a stag. The engraving is an exact representation of the girl.—But I am here on the brink of a precipice, and dare not risk another step.

Certain it is that the excrescences were there, though I acknowledge I could not discover any likeness in them to a stag. I know not whether we ought to credit the assertion

of the father, that there was a resemblance to the stag when flayed; I can only say that the colour and growth of the hair were like that of a stag. The hair, also, of the forehead, arms, and legs differed from the hair of the head; and the former likewise had some resemblance to the hair of a stag, which was a very extraordinary circumstance. The influence of the imagination on this child appears to me to be unquestionable.

Let us rest satisfied with the conviction that such it was; and not too hastily inquire how it was.

Many hundreds can attest to the truth of this phenomenon; therefore the possibility of the effects of the mother's imagination on the child cannot be controverted. I much doubt whether we may not hence discover a most fruitful source of beautiful and better countenances, and, consequently, of character; and whether rules might not be given, as Mallebranche, if I do not mistake, has proposed, how the pregnant mother ought to conduct, to employ herself, in order to produce the best possible influence on the mind and heart of the embryo. Rules which may, in a certain degree, conduce to health and proportion, and probably, also, facilitate and prepare good moral formation.—Whether rules might or might not influence original formation, and prevent the inexplicable errors of conception, we have already given our thoughts.

It ought also to be observed that the child under consideration was of extraordinary bodily strength, and quick at remarking. Growth, fulness, compression, form, muscles, shape, comportment, attitude, all denoted the future woman active and fruitful.

PLATE LXIII.

Extraordinary abilities are not expected in either giants, dwarfs, or deformed persons. This judgment appears to me to be deeply implanted in the bosoms of all men. If well proportioned, there are more exceptions in favour of the gigantic than the dwarfish and the deformed; though I acknowledge there are many not too excessively deformed persons of great

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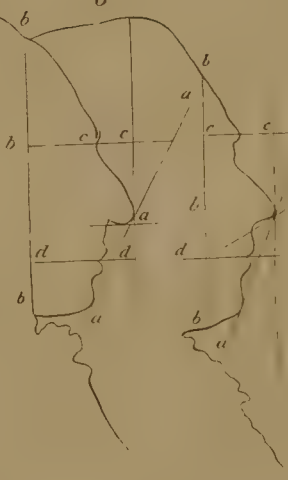

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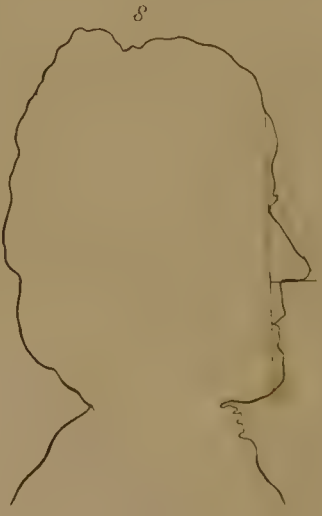

acuteness, cunning, and apt precision. When the head of the gigantic person is in proportion to the body, and the whole forms one great mass, the enemies with which he has to contend are, generally, the love of ease, indolence, a propensity to excess and pleasure; yet may he be very prudent and circumspect, firm and enterprising, in great undertakings. But if the head, contrary to customary proportion, be remarkably small, we may then, without injustice, say, *Homo longus raro sapiens.* In dwarfs we usually find extremely limited but lively faculties, confined but acute cunning, seldom true penetration and wisdom.—Our giant here by no means looks so stupid as the figures gaping up at him; and the figure below him rather belongs to the weak, confined, and incapable, than to the properly and entirely stupid.

PLATE LXIV.

Fig. 1.—A girl of sixteen, little more than two feet high. Her countenance is evidently childhood enlarged. The still visibly projecting forehead speaks the infantine countenance, as does the weakness of the cavity formed by the forehead and the nose. Age is particularly visible in the under part of the countenance, and maturity seems to have hurried from the upper part of the countenance to the under lip and the neck. A good physiognomonical eye will probably of itself discover this mixture of youth and age. The girl had a tolerable understanding, or rather a strong memory, and volubility of speech. These are particularly visible in the eyes and mouth. Grace and delicate feelings were neither in the character, nor are they in this picture of the girl.

Figs. 2, 3.—Profiles of a married couple, who by continual looking at resembled each other. The hypochondria of the one was not only communicated to the other but also its appearance. As one fixed the eye, wrinkled the forehead, turned up the nose, so did the other. The acrimony of the lips of the one passed to the lips of the other. There must indeed have been a previous resemblance in formation and organization, otherwise we scarcely could imagine impressions might have

been so easily communicated. The resemblance is striking, without including the forehead, but in that most. There is nothing extraordinary in the formation or mind of these persons. The profile of the man, especially in the nose, is more intelligent than that of the woman.

Fig. 4.*—Extremely delicate—May be said to be formed for religion, a contempt of the world, and calm, attentive, domestic industry. Never intended for great actions, but to patient contemplation on God. On the countenances of the dying are the characteristic marks of knowledge.—Patient suffering and firmness may be remarked on these lips, such as is seldom to be discovered in the living. They seem seriously to reflect on the pains that have been endured. The forehead abounds rather in cheerfulness, and the capacity of receiving ideas more lucid. The nose (though somewhat ill-drawn) is, at the hour of birth, set back, or shrunken, and resembles the nose of the father.

ADDITIONS,

ILLUSTRATIVE OF PAGES 379 TO 396.

FOREHEADS.

Figs. 5, 6.—SHADES of two men of abilities and wisdom, who, notwithstanding the difference of their outlines, were most sincere friends; a proof that a similarity of sentiment may exist where the countenance and character are unlike, but not heterogeneous. Fig. 6, has the most penetrating, fine understanding; 5, the most internal tranquillity and benevolence. To judge according to the foreheads, 6 will lead, and 5 be led, but not misled. 6 is firm and resolved, 5 docile and yielding. Haste and anger may be the defects of 6, and too great, but in reality noble, compliance, of 5. Let us remark the astonishing differences of these foreheads and their contents. The congruity of the form of the forehead with that of the countenance and of the nose, affords much subject for reflection, on

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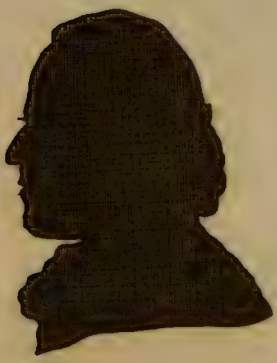

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the proportion of the parts of the face. How many important estimates may be made on the angles and various views under which the animal countenance, particularly that of man, may be considered! Ye anatomical Blumenbachs,* ye mathematical Lichtenbergs,* to what conclusions and discoveries may you lead and be led!

Figs. 7, 8.—Two women who, it may be easily perceived, do not appertain to the vulgar: the one a woman of fashion, the other of taste in literature. Having said this much, I am convinced that every man, though of but small physiognomonical observation, will *rightly* discover the characters of these shades, and more especially when I add, the one is firm, the other restless; the one views more in the whole, the other examines minutely; the one is quick of conception, the other considers and proves; the one has most worth, the other most penetration; the one is open and tractable, the other pertinacious and close. Need I say more to distinguish their characters?

The forehead of 8 scarcely could appertain to a man, but rather that of 7 might. Every good physiognomist, however, may discover the female forehead from the male by the touch alone.

PLATE LXV.

Fig. 1.—Sanguine-phlegmatic character, void of care, fanciful, witty, benevolent, tractable, lively, capable of improvement, possessed of talents, quick to undertake and to abandon, not easily completing any enterprise.—Such foreheads rapidly conceive and impart, but seldom with sufficient accuracy, unless it be on subjects which they have long selected for the display of their abilities.

Fig. 2.—This forehead, though phlegmatic-sanguine, is more firm than the former, more accurate, has more propriety, more love of order and pertinacity. Every wise physiognomist considers the continuation of the line of the forehead descending to the nose, as far as it is bone and cartilage, as forming a whole; and the nose, which is the continuation here

* Proper names, and probably of the persons whose profiles are given.—T.

spoken of, has in this instance the character of the firm, thoughtful forehead. This superior firmness is communicated to the lips, and maintained also in the proportion of the chin, which, however, has something feminine; and indeed the forehead itself expresses rather the fortitude of a woman than that of a man.

Fig. 3.—We here again discover an increase of mature inquiring understanding, of which there is more than in Fig. 2, but with more phlegm. It would be extremely difficult to ascertain the particular expressions of understanding, were we to except the forehead, which is not accurately drawn: yet every physiognomist will feel, notwithstanding the open mouth, that he is contemplating an intelligent penetrating countenance. This will be mathematically certain, if we imagine a perpendicular drawn from the top of the head, and a horizontal line through the eye-bones, and observe the proportion of the sides of the angle they form.

Fig. 4.—Neither the forehead nor the whole profile has any thing sharp; for the forehead cannot so properly be called sharp and profound, as it may be granted to be clear, comprehensive, and industrious. It is not the forehead of genius, though it may be quick to conceive and communicate. Wit, rather than calm research, a propensity to negligence, and rapid eloquence are perceptible in the mouth.

Fig. 5.—Phlegmatic-melancholy, with more mind, more genius, than the former; but often inclined to pass the bounds of reason. I am acquainted with neither, therefore cannot be prejudiced, but these foreheads are as seldom to be discovered in men as is the character peculiar to them. They are always accompanied by deep, half-shut, small, eyes, that see with rapidity and penetration, but that seldom coolly analyze. Such noses seldom stand under perpendicular foreheads. They are open, intuitive, comprehensive, but do not inquire into first principles; nor, momentary energy excepted, are they very courageous. Mild understanding is visible between the point of the nose and the chin. When irritated, such characters burst with violence into passion, and the eloquence of their anger is like a stream of fire.

Fig. 6.—Foreheads of this kind deceived me more than any other, when I first began to observe. I supposed them penetrating, and they were only crafty; or could not penetrate beyond a small, confined, selfish circle. This example will show us how little we say by the expression foreheads hollowed in the middle, with sharp eye-bones. This forehead is capable of few abstract ideas. We may also remark how mathematically necessary it is that, when the forehead thus projects, there should be this hollowing in the descent to the eye. The nose expresses something more than common. The under part of the profile is rather rude, and simple: it contains nothing penetrating, acute, or mildly affectionate.

Fig. 7.—The form of forehead of a calm and thoughtful inquirer, who receives nothing upon trust, whose progression is slow, but certain, and who has a capacity for the entire, the noble, and the great; never is too minute nor pedantic; not boldly enterprising, but prosecuting with circumspection and certainty whatever is undertaken, and with difficulty deterred from what has been deliberately planned. The eye of such a forehead sees what a thousand others cannot see, enjoys what a thousand others cannot enjoy. Such forms delight in neatness, accuracy, and order; and hate all that is tumultuous. Without pretending to the captivating volubility of eloquence, this forehead is capable of a diction which many reasoners might envy; yet is not the sublime style foreign to it, nor will it pass over unobserved whatever attains mediocrity, the minute, or the great, in the works of art, taste, or imagination.

Fig. 8.—No blaze of abilities, but sound, acute, mature understanding, firm good sense, industry unwearied, enterprising power, practical wisdom, natural persuasion, resolution, unshaken fidelity; a hatred of deceit and insidious flattery, are the principal features in the character of the original, and which, as soon as mentioned, will easily be read in this countenance, particularly in the form of the forehead.

Fig. 9.—More talents than the former, but less power; more phlegm, less fortitude; more delicacy of make, less daring in enterprise; quick to comprehend and to form; fer-

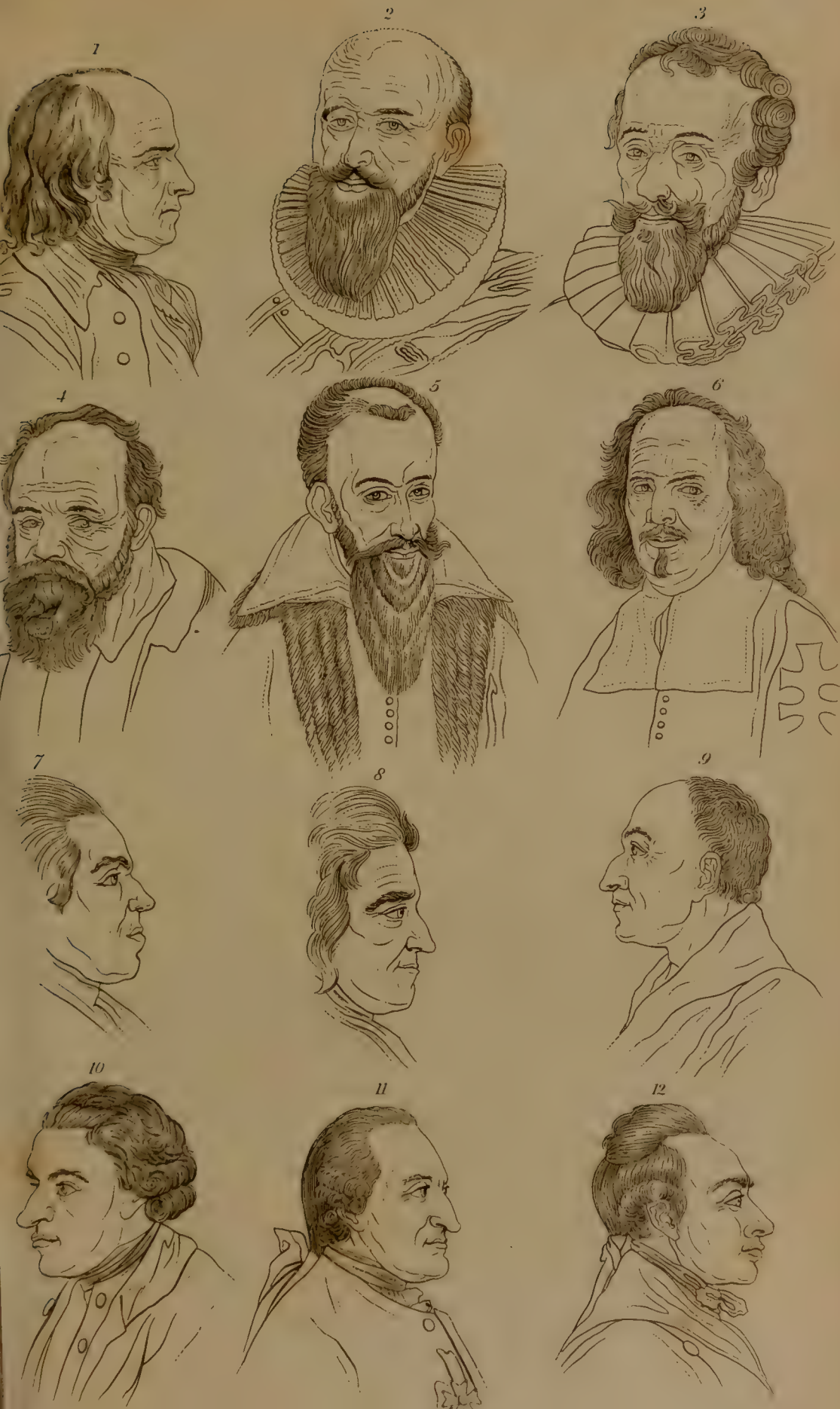
tile in productions of the mind; retentive of memory, and excellent in taste and discernment.

Fig. 10.—A very ill-defined shade of a much esteemed living character. Should the gift of thinking be denied this forehead, still no one feels a greater necessity to think, and to communicate all possible perspicuity and precision to his ideas. This person rather has the power of faith than of reason; is rather bold than dauntless; and appears organized at once with the capability of childish fear and determined resolution. The forehead, nose, and projecting chin appertain to each other. The precision of the living character is but weakly and partially expressed in this incorrect shade.

Fig. 11.—However famous and extolled the forehead of the Vatican Apollo may be, and however it may deserve its fame, I cannot discover its greatness and perfection. It may be answered, it is the forehead of a god, and so be it. But nothing is, in my opinion, divine which has no similitude to the human. We will not judge it by this very imperfect shade, which is spiritless, and without character, as is the nose almost. We cannot here discover whether it be the forehead of man, woman, or deity; or rather we know it neither is nor can be either. Yet the whole imposes upon us, and is an additional proof that true greatness cannot be entirely banished the most imperfect copy. The under part of the profile has most truth and greatness; or, in other words, power and simplicity. The beautiful proportion of the whole is so majestic that we imagine we contemplate something more than human.

PLATE LXVI.

Fig. 1.—The retentive forehead of one of the most faithful, industrious, and justly discerning men on God's earth. How does it delight in neatness and order! How faithful is it to the quickly-perceived, and firmly-embraced truth! How steadfast in faith, attentive in learning, patient in proving! How acute, how full of remark is the eye; what worth, what rectitude in the nose; what circumspection, certainty, in the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mouth; how much propriety in the upper lip, and humility, without meanness, in the chin!

Fig. 2.—A rude skeleton of the countenance of a great man. Every clear and open eye reads the clear and open head in the forehead alone. It has considered and reconsidered. The countenance is that of the politician, the man of business, the determined minister, the hero of the cabinet, to whom cabal and faction are unknown and insufferable. Such foreheads have acute and extensive memories, easily comprehend, hate the trifling and minute, and are most excellent in enterprises which require prudence and ability.

Fig. 3.—Here again is a high, comprehensive, powerful, firm, retentive, French forehead. that appears to want the open, free, noble, essence of the former; has something rude and productive; is more choleric; and the firmness of which appears to border on harshness.

Fig. 4.—Another very superior forehead, which certainly is of a cold, retentive, laborious, thoughtful, inquiring, collecting, editing, criticising, but not creative, character.

Fig. 5.—Almost an ideal of a forehead of immense memory, to which gentle love, infantine yielding sensibility, and flexibility, appear to be almost denied. Forehead, nose, beard, ear, all are inclined to the long form, which seems predestined to literature. Ignorance and forgetfulness are to them insufferable.

Fig. 6.—This is a more animated, forked, and ardent, long forehead. The former had most melancholy phlegm; this has most choler. Here all is more waving, more undulated, with a more enterprising spirit, more activity, and fortitude; bold, strong, sudden, powerful; comprehensive, investigating, and most active. Such is the whole, and every part of the countenance.

Figs. 7, 8.—The large forehead, fig. 7, may have most memory and talents; but the small, in 8, appears to have most good sense. The first appears most confined, the latter most intelligent. The nose of the first is the most refined, accurate, and noble: the whole more directed to one object, more concentrated. The other is also faithful, good, and worthy; but its worth appears more diffuse.

* * *

Fig. 9.—We must principally remark the harmony of the projecting forehead and nose. The man of abilities cannot be mistaken in this profile. Such foreheads are so like to the foreheads of genius as to be easily mistaken and confounded by inaccurate observers. I should say, with some fear of being misunderstood, that this is a great countenance caricatured, timidly delineated, not produced, not drawn in the free spirit of activity. It is probably indebted to the drawing-master for this air of suspicion and diffidence; for it is highly to be presumed that the original possesses courage, firm activity, originality and acuteness, but scarcely exquisite taste, or the torrent and elegance of oratory.

Fig. 10.—If such be the caricature what must the original be? Which of the features does not speak the phlegmatic, melancholy, determined, acute, profound observer and thinker? Who shall easily mislead this forehead, eyebrow, nose, and mouth? I had almost said this hair. Who shall persuade it that the false is true, the half the whole, the crooked straight, the obscure clear? I acknowledge the forehead is less creative than profound; the nose less persuasive than accurate and positive. This mouth will long keep silence, and when it speaks, speak little; but it will then make others retract, acknowledge error, and be dumb.

Fig. 11.—Forehead, eyes, nose, mouth, chin, all enable me to say, if ever I so could say of any countenance, that here is sound sense. This person does not speak till he has first maturely considered. He listens and ruminates; remembers what he has seen, heard, read, written, done, and determined. If this be not a man of abilities there are no such men. If he have not made, if he have not profited by, experiments, who shall be called a man of experience?

Fig. 12.—With the same certainty we say, if ever there was a man of abilities this is one; if ever there was a forehead of mature, contemplative, rapid, understanding, this is such. He can listen, collect his powers, enter into, and instantly detect the weak side of an argument. I will not affirm that he has the same patience in writing and developing his sudden and great ideas, which the calm eloquence of this

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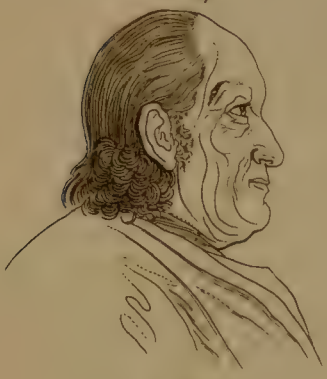

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mouth observes in utterance; that this sublime countenance, abounding in power and feeling, can condescend to make itself intelligible to the weak; or that the sensibility of this original and just actor and thinker is not sometimes hurried into contempt for the little, the crude, the imperfect, and the unstable; but I will ask who will be too apt to suspect such a countenance of error?

PLATE LXVII.

Fig. 1.—An ill drawing of a first-rate mind, deep and profound; most excellent as a metaphysician; faithful, feeling, and refined. The drawing timid, minute, unprecise, so that the penetrating, the courageous, the noble, the great, are rather suspected than seen. The man is made a boy, yet must the physiognomist discover, from the form, outline, and position of the forehead alone, that his equal cannot be found among a hundred thousand, or one who so combines clear, deep, penetration with superior taste and power. The harmony, the congruity of the forehead and nose are evident; all must see and feel that such a nose must be the continuation of such a forehead; that the projecting chin is equally a part of the whole; and that the cavity between the nose and chin is most expressive and significant.

We shall make no remarks on this feeble, ill-drawn, indefinite eye, beneath an eyebrow so significant.

Fig. 2.—Another great man timidly drawn, yet not so much so as the former. The bold countenance requires a bold master, and the mild a mild. The tedious and timid designer will often degrade the ardent to the weak or the affected. Here, however, we see the endeavour of an artist to attain what was scarcely attainable. The forehead is that of an uncommon, a firm, and an original head, formed for the intellectual enjoyment of moral and material beauty, hating the perplexed, defining the indeterminate, ennobling the trivial, and annihilating the imperfect and the minute. Forehead, nose, and every feature is proportionably weakened in the drawing. The eye, one of the most beautiful and powerful of a German countenance, is here staring, though in the living man it is

that of an eagle, looking through, piercing. Thus it contemplates, from the crown of the head to the sole of the foot; and from the lips truths so decisive stream as not to be effaced by all the waters of the Rhine.

Fig. 3.—One of the first of minds; of a character wholly different from the former. A careful analyzer, who arraigns, defines, coolly weighs, acutely distinguishes; but with less immediate rapid perception, less powerful imagination. Labour, if I may so say, may lead him to discover, but scarcely to invent. Invention, genius, seize rapidly and in the whole, or not at all. Combinations unsought suddenly present themselves, and which are superior to the most profound inquiries of tedious research. Discoverers and inventors are alike respectable and necessary. He that despises either the one or the other wants wisdom. Laborious thought, unremitting observation, not to be diverted, continued progression, without deviation to the right or left, appear to me visible in the whole countenance, especially in the retentive forehead, the eyebrows, and eyes; though the latter are not drawn sufficiently characteristic.

Fig. 4.—A celebrated mathematician, and a man of understanding in other respects, as must be evident from the forehead, to all who have or have not any pretensions to physiognomonical knowledge. This profile appears to me to stand in the midway between the two foregoing. It has not the fortitude, rapid comprehension, or penetration of 2, nor the extremely simplified, the concentrated, the fixed attention of 3. This forehead is pleased with perspicacity, without too vivid a colouring, and precision void of pedantry. Such countenances see at once the whole and its parts. Did the upper part of the forehead retreat more it would be more poetical, fanciful, and less firm, defined, and solid. The capacity of learning and teaching appear equally participated by this countenance. This is a face which in common language is called fortunate. Tranquillity, fancy, wisdom, wit, equanimity, patience, and firmness scarcely can here be overlooked.

Fig. 5.—Another less imperfect copy of the same original, which has, throughout, more of man, of Apollo, of deity; I shall not speak farther on the countenance, but on the fore-

head and nose. The latter, excepting the somewhat too small nostril, has more expression, worth, and perfection than the former in shade. But the descent of the forehead to the nose, how highly soever it may be esteemed, is to me, and my physiognomonical sensation, insupportable. I maintain that nothing resembling it can be found in all nature. We know no forehead, no nose, much less can we imagine such, in ideal patterns of perfection, in which the outline is, for the thousandth part of an inch, rectilinear. Such a forehead may domineer, pursue goddesses, persecute enemies—may, in comparison with a thousand feeble ones, be called royal, yet it is not true, it is not human, it thinks not, cannot think; and the forehead, which does not think, can as little be called true or beautiful as an eye which does not, cannot see.

Fig. 6.—This is visibly an Italian countenance. The nose is entirely national; and I dare believe that not one such forehead, and, probably, no such eye would be found among a hundred thousand English or Frenchmen. Such foreheads are not productive, they are the reverse of the Apollinean. They are unpoetical, though seldom stupid or unmeaning. When not too flat above, when, if seen in front, they do not appear forked and wrinkled, nor, though motionless, seem to sink in the middle by the effect of these wrinkles, they are foreheads of industry, foreheads that collect. Be it understood, all foreheads that are industrious, and collect, are not thus formed; but such as are thus formed are unwearied in inquiry, and patient in discovery, without great intensive power; intensive power of collecting, of carefully examining sensible objects, under all aspects, of observing their minutest parts, and of accurately describing, that indeed they have. The same calm, collective patience is expressed in the mouth, chin, and hair. The eye is energetic, but its expression is much weakened by the surrounding wrinkles.

Fig. 7.—The forehead and countenance correspond, and express one mind, one character of intrepidity, fortitude and power; not the timid man of talents and genius. The forehead we have last considered and this are of the same class; but that is phlegmatic, this choleric, which will ten times

oftener resist than recede. Its undertakings are all with a full conviction of its power. The former covetously retains, the latter boldly seizes. It will not attend to trifles. The small incorrectness of drawing in the eye and mouth excepted, we certainly perceive the inflexible artist, acquainted with his own strength, and, perhaps, whose eye at once embraces the whole form, and whose hand follows with eagle swiftness. He is too proud to be vain, and too pertinacious to be as great as he otherwise might become.

Fig. 8.—A very worthy, benevolent, harmless, but far from great countenance, with more rectitude than depth; yet the forehead is neither stupid, perplexed, nor common. The nose, indeed, at least the upper part of it, approaches the uncustomary, the ideal. In the descent from the deceitless forehead to the worthy nose, if I may so say, there is something vapid, insipid, and not to be found in nature. The worth of the nose, eyes, and mouth is all harmony, though the eye has something weak, and the mouth wants intelligence. The hair is affected; and does not appertain to such conformation, or such a countenance.

Fig. 9.—The phlegmatic-sanguine forehead of a child, with corresponding nose, mouth, and chin. The hair is too sanguine-choleric for the forehead. In the descent to the nose there is weakness, too much of the rectilinear, denoting little superiority of mind. Not a single feature, separately considered, is excellent; yet has the countenance something which, if it does not attract, does not raise expectation, at least prevents censure.

Fig. 10.—A very thinking, or, more accurately, the very intuitive forehead of wise observation. Discreet; loving order, perspicuity, gentleness, and precision. The imagination appears in the countenance to be fixed on eternity: it delights in calm, deep, meditation, upon a few simple and great objects. Were the forehead not so well constructed, the under parts would easily pass the bounds of reason and truth.

Fig. 11.—The whole of this profile may, probably, impose upon the spectator. The firm eye, the manly nose, the mouth, which is tolerably congruous to these, the chin, beard, and

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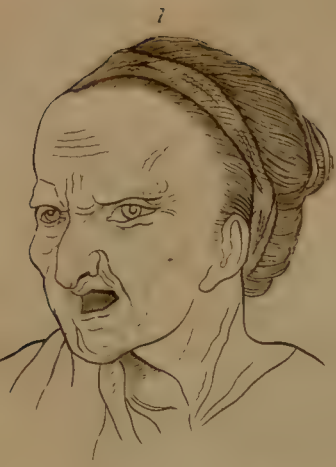
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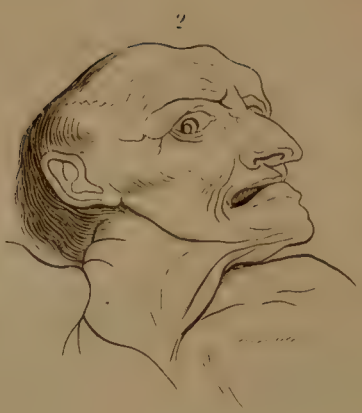
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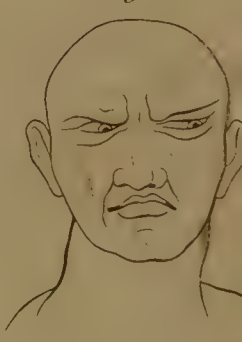
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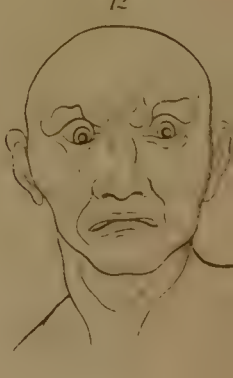
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hair, give an appearance of power, manly and noble beauty; but, in my opinion, the forehead contains something oppressive, almost vulgar. Were we only to suppose it something shorter, and more retreating, how much superior would the profile be! There is much less understanding in the forehead than in the nose, although this among noses of understanding would by no means occupy the first rank.

PLATE LXVIII.

ON THE EYES.

We only need consider the astonishing difference between the eyes of men and brutes to determine, from the mere outline of the eyes, the difference of character. I am certain that, would any person undertake the labour of delineating the gradation, from the eye of a fish, or crab, to the eye of man, an animal system of physiognomy might be obtained, by such outlines. How much may be deduced from the long, the circular, or the oblique eye, especially from the position and sinking of the corners! The eye of the dog may be considered as a mean between that of man and the wildest animals. Fish and birds have round eyes, without angles at the corners of the eyelids. The sharper the angle, and the more it sinks, the more it is crafty. The more horizontal the eye and its angle are, the more is it human. The less arched the upper outline is, without being horizontal, the more is it phlegmatic and stupid. As is the proportion of the angle of the eye to the mouth, as well in relation to its sides as its opening, so is the humanity or brutality of the creature. How much more rectangular is the angle in the profile of the tiger than in that of the ox!

PLATE LXIX.

Let it be understood that, in the features we are going to consider, our judgments will not be confined to the eyes alone, but to them most, and that many things will be said which

relate to the following fragments. We shall begin with the countenances of fools, idiots, and madmen.

Fig. 1.—If the forehead be accurately drawn, the half-born fool can scarcely avoid becoming wholly an idiot. The eye is the least inclined to idiotism.

Fig. 2.—The strong grimace of an impotent madman, who distorts himself without meaning. In the eye is neither attention, fury, littleness, nor greatness.

Fig. 3.—The phlegmatic melancholy eye of imbecility, which may have wearied and satiated itself with enjoyment. Were the eyelid less fixed to the eyebrow, were the angle more acute, more corresponding to the long eye, the latter would be much less foolish.

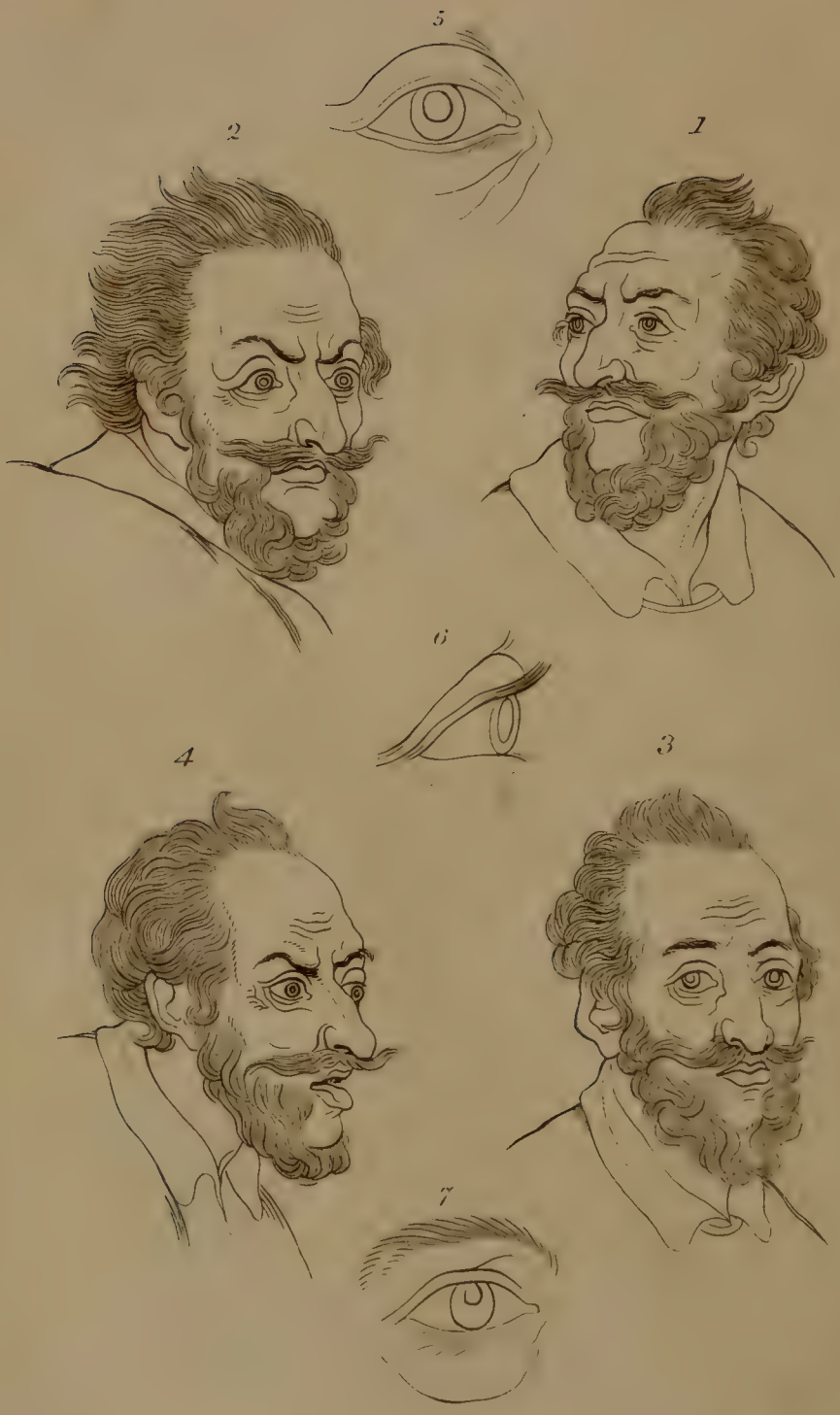
Fig. 4.—A melancholy madman with propensities almost great. The forehead occasions me to say almost. The countenance is formed, as the very outline of the eye denotes, for scientific inquiries; but the too-continued, the concentrated attention to one object, exclusive of all others, produces madness.

Figs. 5 to 8.—Among these four there is no very sensible eye or mouth, though the same cannot be said of noses 6 and 7; and the nose of 7 certainly does not belong to this foolish mouth. The eyes are nearly congruous to this forehead and nose, though they are somewhat too weak. The eye of 8 is stupid, as is the whole countenance. The eye of 6 is upright, but not acute; has an honest, a plain, but not a profound, look. The kindness of the countenance and eyes degenerates into imbecility.

Fig. 9.—Eyes of abhorrence, fear, and contempt, without power and courage. The side glance shows contempt: a wise man cannot look thus. The down-drawn corners of the mouth have the same expression. The wrinkles of the curled nose, which seem to proceed from the eyebrows, are significant of rage and abhorrence.

Fig. 10.—Eyes benevolently stupid. Wherever so much white is seen as in the right eye, if in company with such a mouth, there is seldom much wisdom.

Fig. 11.—Eyes of terror; pitiable, mean, fear.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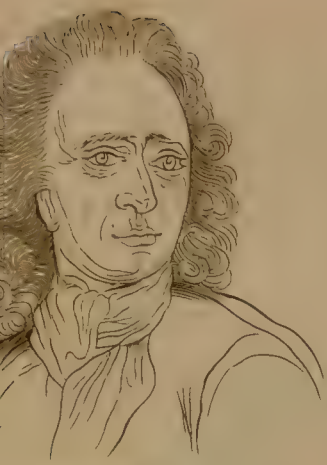

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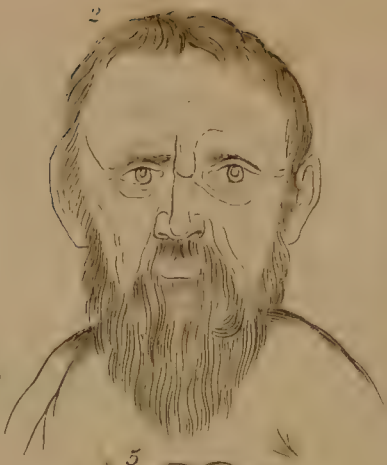

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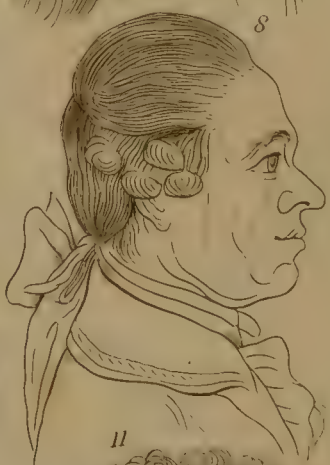

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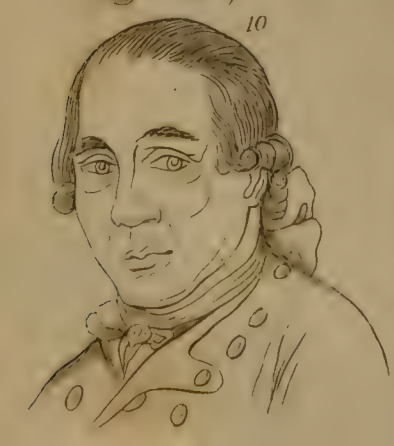

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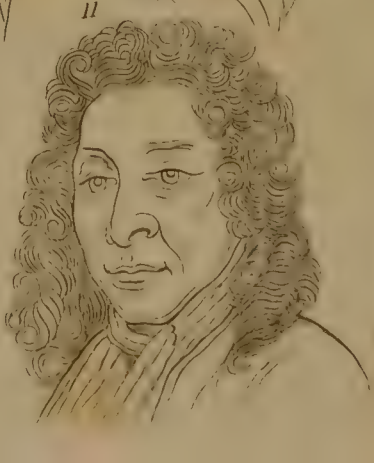

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Fig. 12.—Eyes of dread, combined with cruelty and abhorrence; appertaining to the weak and wrathful character.

PLATE LXX.

Fig. 1 to 4.—Henry IV. of France, under the supposed influence of different passions. The greater the countenance the less can it, even in caricature, lose its greatness. The nose will, at least, remain unchangeable in its form. The eyes are very significant in all these four heads, and have almost the character of greatness; especially, if I may say so, in the undersplit thickness of the eyelids. They look with curiosity, and listen with astonishment. The mouth begins to consider and to contemn.

2. Eyes which, from something monstrous suddenly seen, are rather affected by fear than rage. The mouth nearly weak and unmeaning.

3. Unprecise, vacant, astonishment.—The eye is not entirely common, but rather the eye of perspicacity, firmness, ardour.—The under outline of the upper eyelid ought to be stronger.

4. Again, vacant, undeterminate, astonishment; with fear and mistrust.—Cowardice in the lower part. The eyes almost powerless, foolish. The nose of 3 is the most timid.

Figs. 5, 6, 7.—Very characteristic eyes of investigating observation; not governed by opinion, but easily led to suspicion; formed for unremitting industry, and the severest punctuality; loving order, tranquillity, exactitude; almost hating the bold eccentricities of genius, or what is not perfectly correct; yet are they not destitute of fancy or wit in conversation.

PLATE LXXI.

Fig. 1.—Sanguine-choleric eye and eyebrow.—Penetrating, courageous, ardour, rather than jovial thoughtlessness: yet not courage of the first or second, but of the third or fourth rank. The left eyebrow is still more expressive than the eye. The deepening, delineated by the arched line between the eyebrow and upper eyelid, is also significant. The forehead is

somewhat open; the nose above mediocrity; the mouth inclined to cheerful good sense; the whole rather noble and generous.

Fig. 2.—Eyes, eyebrows, and add also, forehead, nose, mouth, and hair, strong, powerful, pertinacious, immoveable, penetrating, precise, active; courageous in completing; inimical to all timidity, irresolution, and uncertainty.

Fig. 3.—The eye of an artist more limited than the former—wholly choleric-sanguine-phlegmatic. No work either entirely void of merit, or sublime, can be the product of this eye. It will be alive for whatever is called the industry of art, averse to every thing incorrect, and incapable of whatever requires genius.

Fig. 4.—A small eye under a highly capacious forehead, but which can neither accurately develope, nor poetically colour. Such eyes commonly give a monkey appearance, are crafty, and penetrating, but have not the look of greatness. They love economy, and detest no vice more than that of extravagance. Countenances like this neither attract nor repel. We are pleased with their occasional company. They, usually, are religiously inclined, discern with some perspicacity, but are deficient in mind and enthusiasm.

Fig. 5.—A skeleton of the countenance of La Fontaine, through which, if I may so say, amorous pleasure is infused by the eyes. It is truly anacreontic. The eyes revel and delight in the pleasures of sense; they produce such noses of luxuriant wit: fluttering around the forms of beauty, they are wrapped in visions of volatile, refined enjoyment.

Fig. 6.—I forget the name of the original, know not the least of his character, nor, to say the truth, can I, from experience, speak with sufficient accuracy on these extraordinary eyes; yet will I venture to affirm, from my own physiognomonical sensation, this can be no common person, no man of mediocrity; nor can he be cheerful, jovial, or volatile. Deeply circumspect, prudent, and easily led to be anxious; earnest in inquiry, religiously conscientious, such must he entirely be.

Fig. 7.—The true eye of the artist, which nothing escapes; loves truth, precision, boldness, and power; but cannot elevate

itself to the great; and with difficulty to pure taste and perfect elegance. The eyes alone denote the power and the will; the mouth may ridicule, defy, contemn. The nose, like the eye, abounds in good sense and precision.—Firm, productive character, is evidenced throughout.

Fig. 8.—The profile of one of our greatest, most inventive, inexhaustible artists, whom, in the path he has chosen, no age, no nation, can equal. I never yet have had the pleasure to see the original, and will freely, also, confess that, had this and the following resemblance of him been laid before me, without the name, I should not here have expected such inexhaustible and incomparable genius. I am convinced that the countenance of genius cannot be transferred to copper, even though the hand of genius itself be employed in the performance. Chodowiecki, the author of numberless drawings and engravings which are unique in their kind, must have something spiritual, something superior in his countenance, which no pencil, no tool, can imitate. Yet does this profile, indifferent as it is, certainly denote, in the eye, in the eyebrow, especially when combined with the mouth, an artist predestined by nature to observe, and rapidly to seize, innumerable characteristic forms, attitudes and traits. The forehead, nose, and chin, do not promise so much as the eye; yet they do not contradict the eye; though, probably, that is to say in this outline, they appear to limit the penetrating glance of the artist.

Fig. 9.—Another of the same, which, though not enough, speaks more than the former. How reflective is the look of this investigating eye, how expressive of patient industry! The little which we see of the eyebrow decides in favour of the genius of the artist. The mouth and chin seem to me most to harmonize with the eye, and most to characterize the man formed to observe and to imagine.

Fig. 10.—On a first view, without hesitation, I pronounce this to be the eye of genius, when accompanied by this eyebrow, forehead, and mouth. It sees what is not visible to one in ten thousand; that which is most unremarked, yet most worthy of remark: it is what I call the glance of genius. The

forehead and nose, indeed, are not excellently characteristic. The mouth is superior to the forehead as they are here drawn; is full of fancy, wit, and impetuous diction. The chin I find very conformable to the eye.

Fig. 11.*—Be not offended or misled by this rather misdrawn mouth, or the too feeble nose, so as to overlook that greatness of character visible in this countenance; particularly in the eye; that is too evidently English, too visibly genius of the first magnitude, to be mistaken. This eye includes a century, and the concentrated powers of the human race. It observes more than ten thousand of the observant, produces more than ten thousand of the productive. Calm and great, full of the tranquil consciousness of comprehensive wisdom and accurate powers of performance, it presents its works to succeeding centuries, and disdains to notice the contemner.

Fig. 12.—The same countenance more weakly drawn. The intent was to soften, the effect has been to enfeeble. The forehead is much less significant, much more confined, than the former. The more openly-depicted eye has lost much of its genius, yet was it impossible entirely to efface the character of the great man. I particularly request attention to the bending of the nose downward, and the corresponding wrinkles. It is equally extraordinary and certain that indescribably much of the expression depends on these wrinkles. The corner of the mouth, on the right side, is the reverse of being masterly drawn; yet mind is so apparent, in spite of defect, that the original could not but be canonized by the physiognomist.

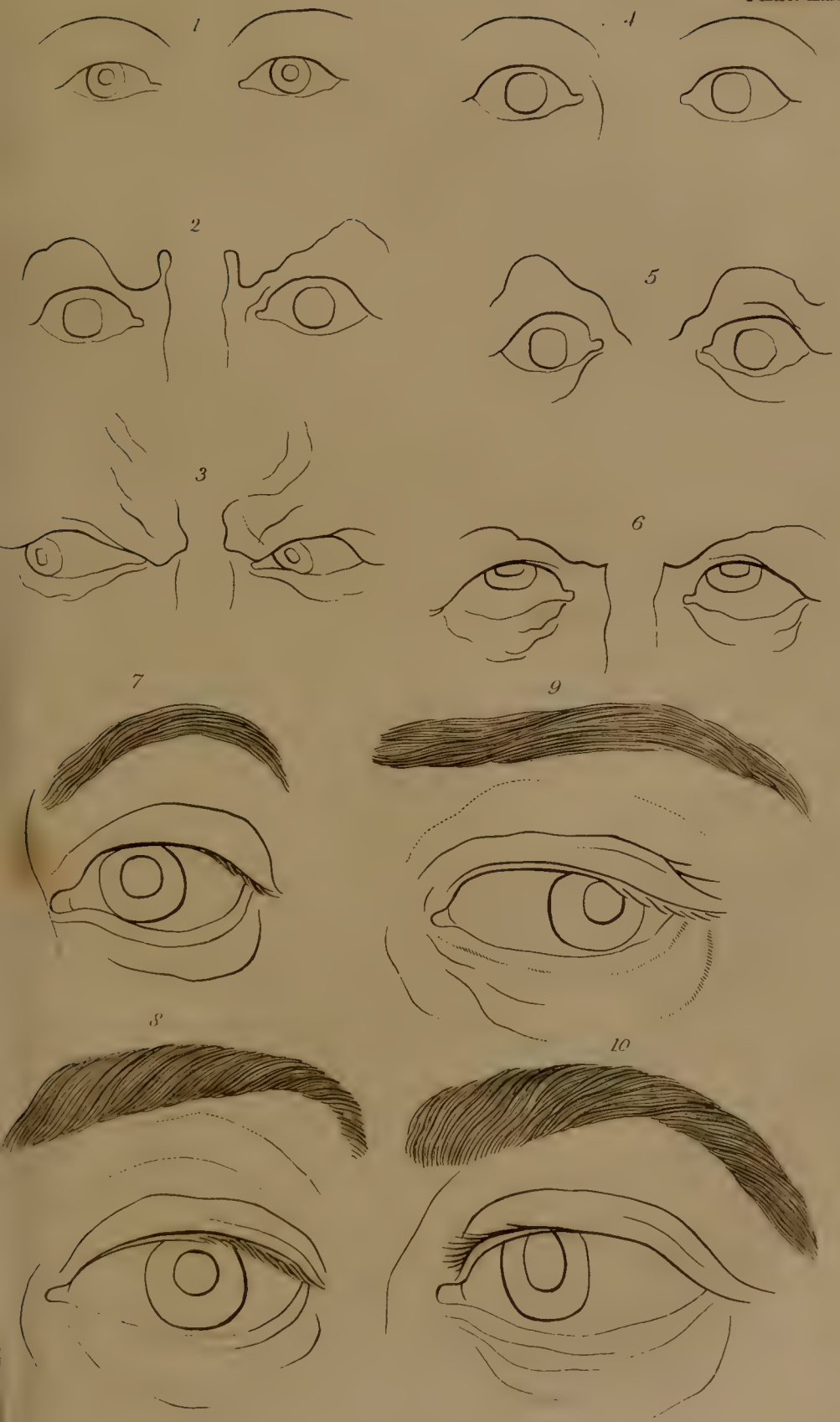
PLATE LXXII.

OUTLINES OF EYES AFTER LE BRUN.

Fig. 1.—Insipid, vacant, unnatural. The upper line may either belong to the eyelid or eyebrow.

Fig. 2.—Terror and wrath, devoid of power. The arching of the eyebrow and the breadth of this bony nose are alike impossible where the corner or angle of the eye is so obtuse.

* The word Wreen is engraved on the original plate, which seems to be meant for Sir Christopher Wren.—T.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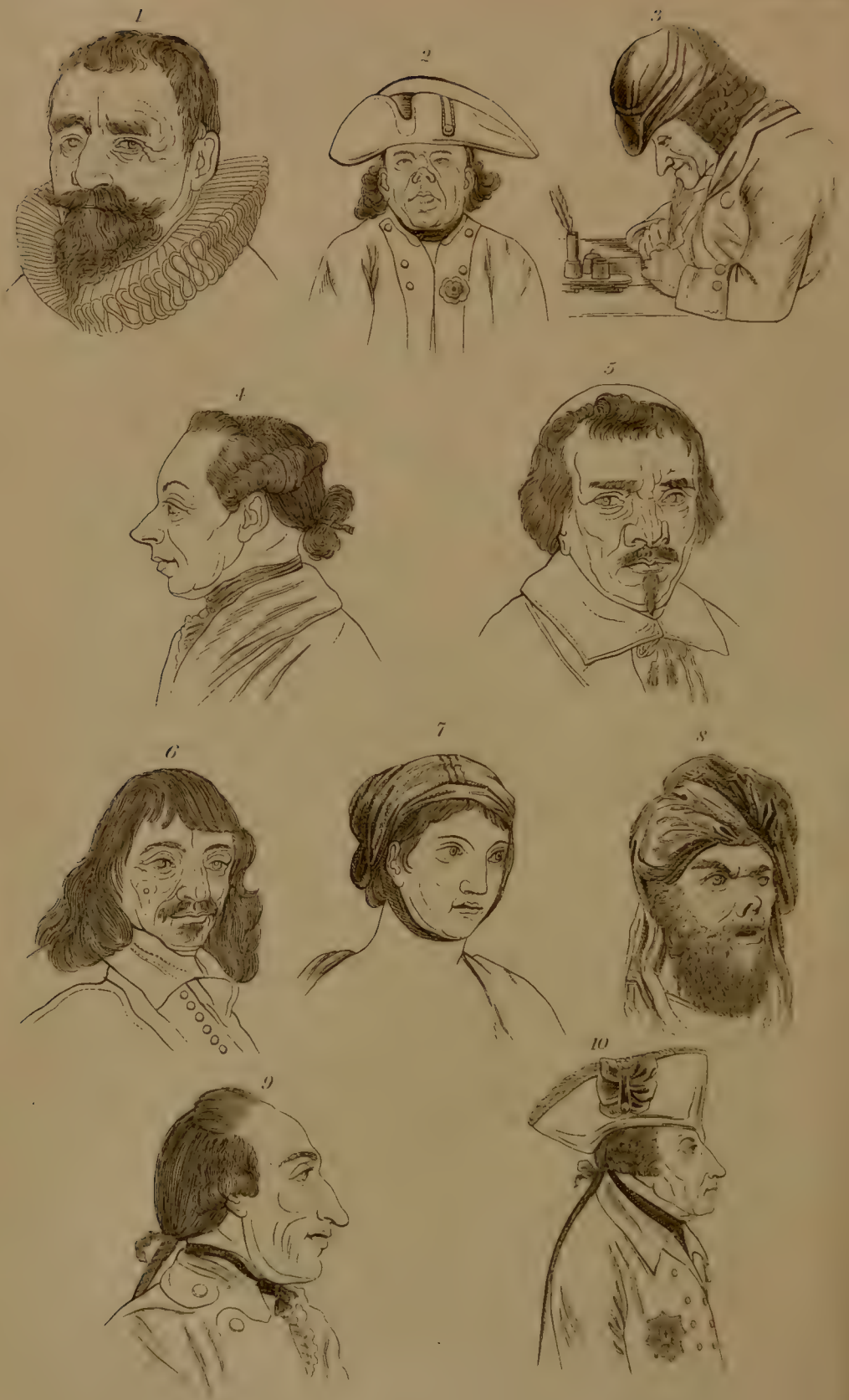
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Fig. 3.—Terror, abhorrence, and rage; but general, not determined, not accurate.

Fig. 4.—Eyes which never can attain the power of thought. The first outline of ignorant astonishment. Eyes which nothing take and nothing give.

Fig. 5.—Convulsive rage: the affectation of power without the reality.

Fig. 6.—Stupid devotion mixed with pain.

Fig. 7.—The eye of the choleric temperament, full of courage and active resolution.

Fig. 8.—Less courageous, but wiser; less firm, but more considerate. The angle of the eye is too short for an eye so long; the under bending of the upper eyelid not suitable to, not in congruity with the eyebrow.

Fig. 9.—With more genius than the former; but the angle again too obtuse, and the outline of the under eyelid inaccurate. An eye that penetrates the heart; entirely observant of men, and born heroic.

Fig. 10.—Less genius. The under outline, once more, inaccurate, unmeaning. A sanguine-phlegmatic eye; somewhat languid; rather considering the whole than attending to the minute; despising the little, and disposed to the comprehensive.

PLATE LXXIII.

Fig. 1.—Eyes and eyebrows of discreet, firm, active choler. A man who cannot be tardy; hating irresolution; uniting the sagacity of the elephant and the courage of the lion. The under part of the countenance has most of the lion. The nose unites courage and wisdom: the eye is deep, and inspects deeply. The surrounding wrinkles are in favour of wisdom and worth; and still more the eyebrows.

ON THE NOSE, MOUTH, AND CHIN.

Fig. 2.—All turned up or snub noses do not denote folly, but when they are turned up in this degree, when the nostrils are so small, the upper part of the ear thus shortened, the corner of the mouth thus drawn down, the upper eyelid scarcely

visible, and eyes thus small, together with a chin engrossing so considerable a part of the countenance, we may then, without injustice, conclude that, though of the benevolent kind, there is native dulness.

Fig. 3.—Such noses have pointed chins, and where the nose and chin are both pointed, the lips are seldom large; but there are always marking traits from the nose to the mouth. How significant of cynical wit are such traits in the profile of Voltaire! The upper part of the nose is most witty, but this expression diminishes towards the point. The mouth is extremely full of wit and satirical fancy, with vanity, and the satisfaction of avarice.

Fig. 4.—Elegant, thoughtful, comprehensive: one formed for the discovery of truth, either as politician, author, or experimental observer; that creates not, but delights in all which is, and especially in that which only can be, the offspring of fancy. Confusion will never be mistaken by him for genius. The forehead is not entirely accurate, but is weaker than in the original. Its general form is true, but some small significant shades are wanting. Exclusive of the loud declaration of the under part of the countenance, in favour of intelligence, taste, and capacity, the whole outline and character of the nose is especially and extremely decisive, in favour of all that has before been affirmed.

Fig. 5.—This countenance is equally characteristic in the eyebrows, nose, mouth, and whole form. The eyes are least so, probably because ill drawn. Such accurate, characteristic eyebrows should have more accurate, characteristic eyes. All, except the eyes, and those only not enough, speak the wise, firm, penetrating, politician. Much more compact, square, immoveable, invincible, and, if I may so say, bony than that we last considered. This can less be called a great, than a perspicacious, attentive, examining person; one not to be deceived; that can easily comprehend, and rapidly combine; possessing practical wisdom, which the regular, but not sublime, form of the countenance shows. Such is the character of the whole forehead, nose, and mouth.

Fig. 6.—One of the most original, productive, comprehen-

sive countenances I have ever beheld; though I grant it is but the skeleton of what it ought to be.—Yet what mind, what power, vigour, penetration! Never have I seen eyes with such broad eyelids, such curves, such openness, such environs; no nose so pregnant; no mouth so closed, or lips so waving; no chin so interrupted; never so much harmony; so much unity of boldness, capacity and mind. We do not see the forehead, but we imagine its height, position, and form. All betoken the most astonishing, inexhaustible, productive imagination; the stamp of daring genius and unshaken fortitude. All is firm, definite, undulating, gradual. The very hair, its degree of thickness, and mode of growth, are characteristic of easy invention; yet is the countenance, as here represented, what may well be called wiry. What powerful activity, what a thousand tongued mind, must have animated the living original!

Fig. 7.—A stony countenance; a nose of plaster; no undulation, no gradation; a deception of greatness, without elasticity; of mildness, without love, and of uninteresting attention. Nature is never so like marble. Yet this countenance has something of the Raphael. The designer wished to produce the simple and the great, and, by endeavouring to avoid the minute and the wrinkly, he produced vacancy instead of simplicity: he attempted the powerful and effected an innate want of feeling. The whole impresses us with the image of the stupor of astonishment, mingled with fear and anxiety. Mouth and chin are the most natural, the most feminine features in the whole countenance.

Fig. 8.—A rude form of countenance, very choleric-sanguine, little power of mind, sensibility, love, faith, or hope: nose and mouth are decisive. There is the power of malignity, however, in the nose, which is neither merely physical nor brutal. As this mouth displays itself so does weakness, physical or mental; as it extends itself, so does brutality.

Fig. 9.—Scarcely can the sanguine-melancholy nose be imagined to be thus artificially added. Were I silent it would be seen how excellently it is fitted, adjusted to the profile. And yet how imperceptibly small the section divided from the

natural nose! The sides of a nose thus arched, thus sinking, must incline upward towards the eyes. The luxurious eye perfectly corresponds with this nose. The forehead and eye nearly approach volatile folly and dulness.

Fig. 10.—How much, yet how little, is there of the royal countenance in this copy! The covered forehead may be suspected from this nose, this sovereign feature. The forked, descending wrinkles of the nose, are expressive of killing contempt. The great eye, with a nose so bony, denotes a firmness and fire not easily to be withstood. Wit and satirical fancy are apparent in the mouth, though defectively drawn. There is something minute seen in the chin which cannot well be in nature.

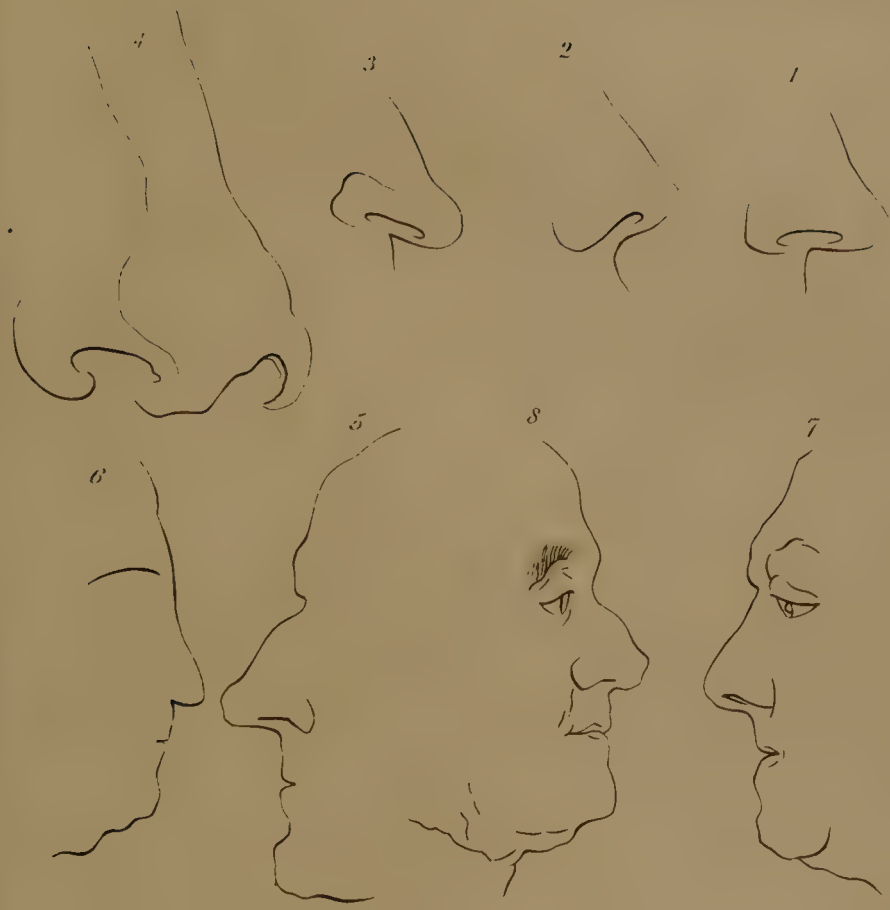
PLATE LXXIV.

Figs. 1 to 4.—We may if we please reduce noses to three principal classes: 1. Those the under parts of which, or the nostril, including the lowest outline, may be considered as horizontal. These are the most beauteous, noble, and full of spirit. But they are very uncommon.

2. Those the under outlines of which, including the nostril, are turned up. These are commonly more low and hollow near the root than the example here given, in which the nostril is inaccurate, and the outline very noble.

3. The hooked nose, which usually denotes melancholy; and is, at least, seldom seen without a mixture or inclination to melancholy; or without wit, satire, and mind; to which, as a 4th, we may add the cartilaginous, irregular, intelligent; determined, powerful, choleric nose.

Figs. 5 to 8.—As is the length, or rather projecting, of the nose, so is that of the chin. From the nose we may define the chin, and from the chin the nose. Till we shall be enabled to determine what one member is by seeing another, the whole from any feature of the countenance, we are but arrived at the portico of the temple of physiognomy.—7 and 8 are the outlines of most intelligence; the forehead of 8 better than that of 7.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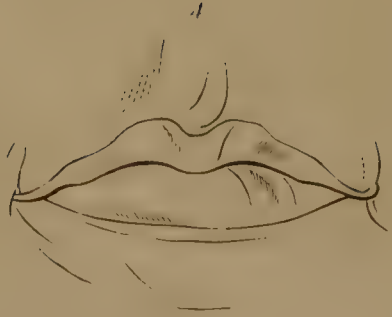
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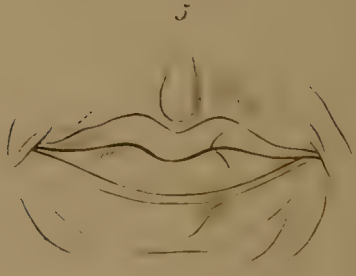
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5, would be much more judicious were the under part something less extended; 5, has most penetration; 7, most taste; 8, most mind; 6, may have abilities. The descent of the forehead to the nose seems to me oppressively obstinate, cold, and spiritless.

Figs. 9, 10, 11.—Three very wise, acute, active noses, which we discover so to be by the undulations and gentle inflexions of the outlines. 9, is the most judicious, great, and enterprising; 10, more mild, less choleric; 11, the least noble, though not ignoble; the most difficult to be deceived; the most acute.

PLATE LXXV.

Figs. 1, 2.—Two imperfectly drawn outlines of mouths of very opposite characters; 1, seems to me the mouth of the refined, intelligent, eloquent man of taste, and of the world; the politician; 2, the dry, firm, close, immoveable, authoritative, phlegmatic, melancholy character.

Figs. 3, 4, 5.—Three—wherefore may we not say muzzles?*—Muzzles only appertain to beasts, or brutal men—How much are we the slaves of the works of our own hands, and of the breath of our own mouths! How continually do we forget that speech was made for man and not man for speech. I will therefore venture to say three mouths, 3 and 5, belong to one class, and are nearly of the same character; mildly discreet, peaceful, humble, attentive. 4, has more power, is more concentrated; has more esteem, less affection; is more pertinacious, more resolute.

Figs. 6 to 9.—Not one of these four mouths is natural: 7, is the most so, and is alone benevolent, acute, capacious, tender, affectionate, noble, peaceable, and loving order.

6, is altogether as brutal as a mouth can be, in which we suppose any acuteness and satire.

* The distinction between the words *mund* and *maul* (or muzzle and mouth) have a propriety in the German which is lost in translation.—T.

The upper part of 7,* has something crafty; the under, rude and stupid. The upper lip of 8, participates of goodness, but the under is as weak, as toneless as possible.

PLATE LXXVI.

More masks, or ill-drawn heads, of Henry IV. in different situations, a countenance which not even the fortieth copy can deprive of spirit and greatness.

1. Who can contemplate Henry IV. sleeping, or 2, dead, without feeling him to be more than a common man? Calm, firm heroism, hovers over this countenance. He is the Lord's anointed, whom no man may injure and escape un punished.

3. Representing him in scenes of supposed drunkenness or debauchery, when the moveable features, the eyelids, and especially the under lip, are relaxed, and drop, yet can we not forbear to admire and reverence the firm outlines.

The forehead and nose still must attract the attention of the physiognomist, even though he cannot view the voluntary debasement of the muscular features without sighs and grief, when contrasted with solid parts so striking.

The contemptuous aversion expressed in the mouth of 4, is too insipid, too vacant, for so great a countenance; although it is still in a great style.

PLATE LXXVII.

Fig. 1.—Corrupt rudeness, and malignity, contemning morals. Natural power degenerates into obstinacy, in the forehead. Affection is far distant from this countenance. Insensibility usurps the place of courage, and meanness the seat of heroism. Alas! what must thy sufferings be ere thou shalt be purified equal to thy original destination! The thing most pitiable in this countenance is an expression of the con-

* I suspect an error of the press, and that we ought to read 8.—T.

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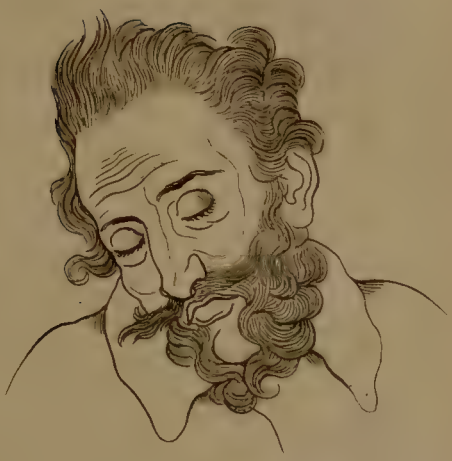

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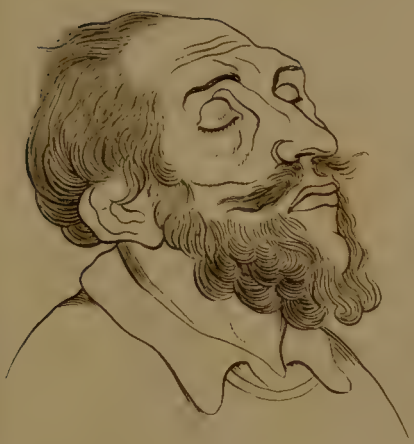

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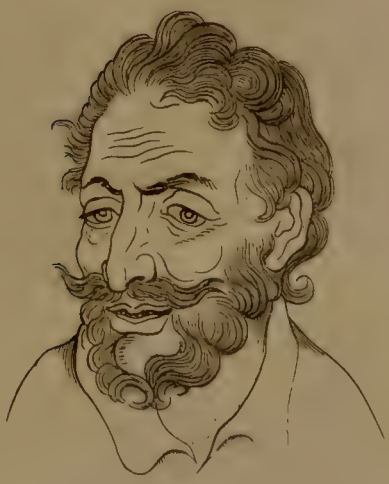

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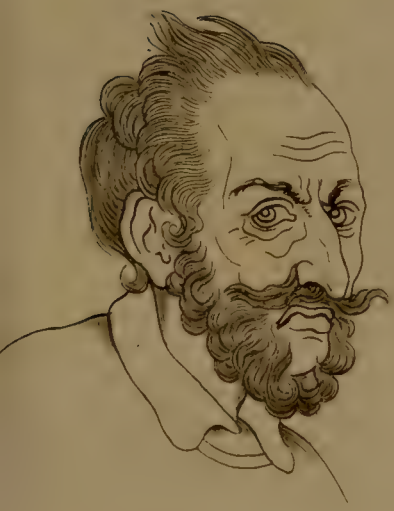

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scious want of power to acquire the degree of malignity it may wish, or affect to possess.

Fig. 2.—How much too vulgar, too mean, is this form of countenance for the great, unique, the incomparable Luther, who, with all his monstrous faults, if so you shall please to affirm, still was the honour of his age, of Germany and of the human race! This form of countenance, I say, is nothing less than beautiful; yet may every half observer discover the great, the firm, the fearless man.—What mind, what enthusiasm in the eye and eyebones! What industry and humility in the mouth! For in such situations, with such incitements to pride, who was more humble?—It were needless to notice the inflexibility and power of the chin, and the neck.

ADDITIONS,

ILLUSTRATIVE OF PAGES 396 TO 400.

WOMEN.

Fig. 3.—The most accurate female housewifery: the forehead entirely feminine; the nose indicative of household discretion; the eye sharply attentive; the mouth kind, but strictly economical; the undulation of the jawbone as effeminate as possible; all the wrinkles express good sense, confined within a small domestic circle.

Fig. 4.—Noble, full of vivacity, youthful frolic, sanguine, capable of friendship, innocent, mild, faithful, modest, and in the outline of the nose, especially, charming effeminacy.

Fig. 5.—More power, comprehension, sensibility, desire of instruction, capacity, practical reason, combined with the most faithful friendship, and punctual love of order. Forehead, eyebrows, eye, nose, and mouth,—all one mind, one character.

Fig. 6.—The forehead less, the other features all more feminine than the former. The forehead and nose have something masculine, which gives a beautiful support to the mild, cheerful, noble sanguinism of the other parts.

Fig. 7.—How much heroism is there in this caricature!

The form of the forehead, though feminine, is as manly as a female forehead can be. How conspicuous in eyebrow, eye, nose, mouth, and chin, are faith, worth, and the incorruptibility of the noble character!

Fig. 8.—A good, maternally governing, original woman, who in many things is capable of all she wills. The lower features have much noble simplicity; the forehead is sanguine; the eye sanguine-choleric, and the nose and mouth sanguine-phlegmatic.

Fig. 9.—This countenance contains more than might be suspected. The forehead has clear and capacious understanding: astonishingly acute, virgin perception in the nose; mild eloquent diction in the mouth and chin; distinguishing love in the religious eye. The remaining features natively cold and dry.

Fig. 10.—Forehead, eye, nose, and mouth, individually, are expressive of a capacious and extraordinary woman. If this forehead does not easily receive and restore with additions, if this nose does not produce something uncommon, and if this eye has not its moments of genius, then will I renounce all pretensions to physiognomy.

Fig. 11.*—Except the smallness of the nostril, and the distance of the eyebrow from the outline of the forehead, no one can mistake the princely, the superior, the masculine firmness of this, nevertheless feminine, but fortunate, innocent, and kind countenance.

* The German Index refers to this plate as Catharine II. but the sovereign of all the Russias was so well known, that the Editor probably thought it would be superfluous to write her name under her portrait.

ONE HUNDRED

PHYSIOGNOMONICAL RULES.

I.

GENERAL RULE.

If the first moment in which a person appears, in a proper light, be entirely advantageous for him; if his first impression have in it nothing repulsive or oppressive, and produce in thee no kind of constraint; if thou feel thyself in his presence continually more cheerful and free, more animated, and contented with thyself, though he do not flatter thee, or even speak to thee; be certain—that he will always, so long as no person intervenes between you, gain upon thee and never lose. Nature has formed you for each other. You will be able to say to each other much in a little. Study, however, carefully, and delineate the most speaking traits.

II.

GENERAL RULE.

Some countenances gain greatly upon us the more they are known, though they please not at the first moment.

There must be a principle of dis-harmony between thee and them, to prevent them from producing their full effect at first; and a principle of harmony by which they produce it more and more every time they are seen.

Seek diligently the trait which does not harmonize with thee. If thou find it not in the mouth, be not too much

disheartened; shouldest thou find it there, observe carefully in what moments, and on what occasions, it most clearly displays itself.

III.

GENERAL RULE.

Whoever is most unlike, yet like to himself; that is as various, yet as simple as possible; as changeable, yet unchangeable, and harmonizing, as possible, with all animation and activity; whose most moveable traits never lose the character of the firm whole, but are ever conformable to it—let him be to thee sacred.—But wherever thou perceivest the contrary—a conspicuous opposition between the firm fundamental character and the moveable traits—there be tenfold on thy guard—for there is—folly or obliquity of understanding.

IV.

GENERAL RULE.

Observe the moments, rapid as lightning, of complete surprise. He who in these moments can preserve the lineaments of his countenance favourable and noble: he who then discovers no fatal trait; no trait of malignant joy, envy, or cold-contemning pride, has a physiognomy and a character capable of abiding every proof to which mortal and sinful man can be subjected.

V.

GENERAL RULE.

Very discreet, or very cold, or very dull, but never truly wise, never warmly animated, never capable of fine sensibility or tenderness; are those the traits of whose countenances never conspicuously change.

Very discreet, when the lineaments of the countenance are well proportioned, accurately defined, strongly pronounced.

Very dull, when the lineaments of the countenance are flat, without gradation, without character, without flexion, or undulation.

VI.

GENERAL RULE.

Of him whose figure is oblique—
Whose mouth is oblique—
Whose walk is oblique—
Whose handwriting is oblique;—that is, in an unequal irregular direction.—

Of him the manner of thinking, character, and conduct are oblique, inconsistent, partial, sophistic, false, sly, crafty, whimsical, contradictory, coldly-sneering, devoid of sensibility.

VII.

FOREHEAD.

When a finely-arched forehead has in the middle, between the eyebrows, a slightly discernible, perpendicular, not too long wrinkle, or two parallel wrinkles of that kind—especially when the eyebrows are marked, compressed, and regular, it is to be ranked among the foreheads of the first magnitude.—Such foreheads, beyond all doubt, appertain only to wise and masculine mature characters; and when they are found in females, it is difficult to find any more discreet, and sensible; more betokening royal dignity, and propriety of manners.

VIII.

FOREHEAD.

That forehead betokens weakness of intellect which has in the middle and lower part a scarcely observable long cavity—being itself, consequently long—I say scarcely observable; for when it is conspicuous, every thing is changed.

IX.

FOREHEAD.

Foreheads inclining to be long, with a close-drawn wrinkleless skin, which exhibit no lively cheerful wrinkles even in their few moments of joy, are cold, malign, suspicious. severe, selfish, censorious, conceited, mean, and seldom forgive.

X.

FOREHEAD.

Strongly projecting, in the upper part very retreating foreheads, with arched noses, and a long under part of the countenance—continually hover over the depths of folly.

XI.

FOREHEAD.

Every forehead which above projects, and below sinks in towards the eye, in a person of mature age, is a certain sign of incurable imbecility.

XII.

FOREHEAD.

The fewer hollows, arches, and indentations; and the more of smooth surface and apparently rectilineal contour are observable in a forehead; the more is that forehead common, mediocre, destitute of ideas, and incapable of invention.

XIII.

FOREHEAD.

There are finely-arched foreheads that appear almost great and indicative of genius, and yet are little other than foolish,

or only half-wise. This mimickry of wisdom is discernible in the scantiness, or in the wildness and perplexity of the eye-brows.

XIV.

FOREHEAD.

Long foreheads with somewhat spherical knobs in the upper part, not commonly very retreating, have always an inseparable three-fold character—the glance of genius with little of a cool analyzing understanding—pertinacity with indecision ;—coldness with impetuosity.—With these they have also somewhat refined and noble.

XV.

WRINKLES OF THE FOREHEAD.

Oblique wrinkles in the forehead, especially when they are nearly parallel, or appear so, are certainly a sign of a poor, oblique, suspicious mind.

XVI.

WRINKLES OF THE FOREHEAD.

Parallel, regular, not too deep wrinkles of the forehead, or parallel interrupted, are seldom found except in very intelligent, wise, rational, and justly-thinking persons.

XVII.

WRINKLES OF THE FOREHEAD.

Foreheads, the upper half of which is intersected with conspicuous, especially if they are circularly arched, wrinkles, while the under is smooth and wrinkleless, are certainly dull and stupid, and almost incapable of any abstraction.

XVIII.

WRINKLES OF THE FOREHEAD.

Wrinkles of the forehead which, on the slightest motion of the skin, sink deeply downward, are much to be suspected of weakness.

If the traits are stationary, deeply indented, and sink very deeply downwards,—entertain no doubt of weakness of mind, or stupidity, combined with little sensibility and avarice.

But let it be remembered, at the same time, that genius, most luxuriant in abilities, usually has a line which sinks remarkably downwards in the middle, under three, almost horizontal, parallel lines.

XIX.

WRINKLES OF THE FOREHEAD.

Perplexed, deeply indented, wrinkles of the forehead, in opposition to each other, are always a certain sign of a harsh, perplexed, and difficult to manage, character.

A square superficies between the eyebrows, or a gate-like wrinkleless breadth, which remains wrinkleless when all around it is deeply furrowed—Oh! that is a certain sign of the utmost weakness and confusion of intellect.

XX.

WRINKLES OF THE FOREHEAD.

Rude, harsh, indelicately suspicious, vain-glorious, ambitious, are all those in whose foreheads are formed strong, confused, oblique wrinkles, when with side-long glance they listen on the watch with open mouth.

XXI.

EYES.

Eyes that are very large, and at the same time of an extremely clear blue, and almost transparent when seen in profile, denote a ready and great capacity; also a character of extreme sensibility, difficult to manage, suspicious, jealous, and easily excited against others; much inclined likewise by nature to enjoyment, and curious inquiry.

XXII.

EYES.

Small, black, sparkling eyes—under strong black eyebrows —deep sunken in jesting-laughter, are seldom destitute of cunning, penetration, and artful simulation.—If they are unaccompanied by a jesting mouth, they denote cool reflection, taste, elegance, accuracy, and an inclination rather to avarice than generosity.

XXIII.

EYES.

Eyes which, seen in profile, run almost parallel with the profile of the nose, without however standing forwards from the level of the head, and projecting from under the eyelids—always denote a weak organization; and, if there be not some decisive contradicting lineament, feeble powers of mind.

XXIV.

EYES.

Eyes which discover no wrinkles, or a great number of very small long wrinkles, when they appear cheerful or amorous, always appertain only to little, feeble, pusillanimous characters, or even betoken total imbecility

XXV.

EYES.

Eyes with long, sharp, especially if horizontal, corners—that is, such as do not turn downwards—with thick-skinned eyelids, which appears to cover half the pupil, are sanguine and indicative of genius.

XXVI.

EYES.

Eyes which are large, open, and clearly transparent, and which sparkle with rapid motion under sharply-delineated eyelids—always certainly denote five qualities :—

Quick discernment.
Elegance and taste.
Irritability.
Pride. And,
Most violent love of women.

XXVII.

EYES.

Eyes with weak small eyebrows, with little hair, and very long concave eye-lashes, denote partly a feeble constitution of body, and partly a phlegmatic-melancholic weakness of mind.

XXVIII.

EYES.

Tranquilly-powerful, quick-glancing, mildly-penetrating, calmly-serene, languishing, melting, slowly-moving eyes; eyes which hear while they see, enjoy, drink in, tinge and colour their object like themselves, and are a medium of voluptuous and spiritual enjoyment—are never very round, nor entirely

open ; never deep sunken, or far projecting ; never have obtuse corners, or sharp ones turning downwards.

XXIX.

EYES.

Deep-sunken, small, sharply-delineated, dull, blue eyes, under a bony, almost perpendicular forehead, which in the lower part sinks somewhat inwards, and above is conspicuously rounded—are never to be observed in penetrating and wise, but generally in proud, suspicious, harsh, and cold-hearted characters.

XXX.

EYES.

The more the upper eyelid, or the skin below or above the ball of the eye, appears projecting and well-defined, the more it shades the pupil, and above, retires under the eye-bone ; the more has the character of spirit, refined sense, amorous disposition, true, sincere, constant delicacy.

XXXI.

EYES.

Eyes which, in the moment when they are fixed on the most sacred object of their adoration, express not veneration, and inspire not seriousness and reverence, can never make claim to beauty, nor sensibility, nor spirituality. Trust them not. They cannot love nor be beloved. No lineament of the countenance full of truth and power can be found with them.

And which are such eyes ? Among others all very projecting rolling eyes, with oblique lips—all deep-sunken, small eyes, under high, perpendicular, hard bony foreheads—with skulls having a steep descent from the top of the head to the beginning of the hair.

XXXII.

EYES.

Eyes which show the whole of the pupil, and white below and above it, are either in a constrained and unnatural state; or only observable in restless, passionate, half-simple persons, and never in such as have a correct, mature, sound, unwavering understanding.

XXXIII.

EYES.

Fixed, wide open, projecting eyes, in insipid countenances, are pertinacious without firmness, dull and foolish with pretension to wisdom, cold though they wish to appear warm, but are only suddenly heated, without inherent warmth.

XXXIV.

EYEBROWS.

A clear, thick, roof-shaped, over-shadowing eyebrow, which has no wild luxuriant bushiness, is always a certain sign of a sound, manly, mature understanding; seldom of original genius; never of volatile, aerial, amorous tenderness, and spirituality. Such eyebrows may indicate statesmen, counsellors, framers of plans, experimentalists; but very seldom bold, aspiring adventurous minds of the first magnitude.

XXXV.

EYEBROWS.

Horizontal eyebrows, rich, and clear, always denote understanding, coldness of heart, and capacity for framing plans. Wild eyebrows are never found with a mild, ductile, pliable character.

Eyebrows waving above the eyes, short, thick, interrupted,

not long nor broad—for the most part denote capacious memory, and are only found with ingenious, flexile, mild, and good characters.

XXXVI.

EYEBROWS.

Thick, black, strong eyebrows, which decline downwards, and appear to lie close upon the eye, shading deep large eyes, and accompanied by a sharp, indented, uninterrupted wrinkle of the cheek, which, on the slightest motion, manifests contempt, disdain, and cold derision; having above them a conspicuously bony forehead, are only to be consulted for advice when revenge is sought, or the brutal desire of doing injury to others entertained—in other respects they are to be treated in as yielding a manner as possible, and that yielding as much as possible concealed.

XXXVII.

NOSE.

A nose physiognomonically good is of unspeakable weight in the balance of physiognomy: it can be outweighed by nothing whatever. It is the sum of the forehead, and the root of the underpart of the countenance. Without gentle archings, slight indentations, or conspicuous undulations, there are no noses which are physiognomonically good, or intellectually great.

Without some slight sinking in, or excavation, in the transition from the forehead to the nose, though the nose should be considerably arched—we are not to conceive any noses to be physiognomonically great.

XXXVIII.

NOSE.

Noses which are much turned downwards are never truly good, truly cheerful, or noble, or great. Their thoughts and inclinations always tend to earth. They are close, cold, heartless, incommunicative; often maliciously sarcastic, ill humoured, or extremely hypochondriac, or melancholic. When arched in the upper part, they are fearful and voluptuous.

XXXIX.

NOSE.

Noses which are somewhat turned up at the point, and conspicuously sink in at the root (or top) under a rather perpendicular than retreating forehead, are by nature inclined to pleasure, ease, jealousy, pertinacity. At the same time they may possess refined sense, eloquence, benevolence; and be rich in talents.

XL.

NOSE.

Noses without any remarkable character, without gradation, without curvature, without undulation, without any assignable delineation, may indeed be found with rational, good, and, occasionally in some degree, superior characters; but never with such as are truly great and excellent.

XLI.

NOSE.

Noses which have on both sides many incisions, or lines, that become more visible on the slightest motion, and never entirely disappear even in a state of complete rest, betoken a

heavy, oppressive, frequently a hypochondriac, and frequently a maliciously-knavish character.

XLII.

NOSE.

Noses which easily and continually turn up in wrinkles, are seldom to be found in truly good men, as those which will scarcely wrinkle, even with an effort, are in men consummately wicked.

When noses which not only easily wrinkle, but have the traces of these wrinkles indented in them, are found in good men; these good, well-disposed men, are half-fools.

XLIII.

NOSE.

Turned-up noses, in rude, choleric men, under high, in the lower part arched, intelligent foreheads, with a projecting underlip, are usually insupportably harsh, and fearfully despotic.

XLIV.

NOSE.

A hundred flat snub-noses may be met with in men of great prudence, discretion, and abilities of various kinds. But when the nose is very small, and has an unappropriate upper lip; or when it exceeds a certain degree of flatness, no other feature or lineament of the countenance can rectify it.

XLV.

LINEAMENTS OF THE CHEEKS.

The trait or lineament extending from the sides of the nostrils towards the end of the mouth is one of the most significant.

On its obliquity, its length, its proximity to, or distance from, the mouth, depends the evidence of the whole character.

If it is curved, without gradation, or undulation, it is a certain sign of stupidity.

The same when its extremity joins, without an interval, to the ends of the lips.

The same when it is at a great distance from the ends of the lips.

XLVI.

LINEAMENTS OF THE CHEEKS.

Whenever, in laughter, three parallel circular curves are formed, there is a fund of folly in the character of the person.

XLVII.

MOUTH.

Every mouth which is full as broad again as the eye, that is, from the corner towards the nose to the internal end of the eye, both measured with the same rectilinear measure, denotes dulness or stupidity.

XLVIII.

MOUTH.

When the under lip, with the teeth, projects horizontally, the half of the breadth of the mouth seen in profile, expect, allowing for other gradations, one of the four following qualities, or all the four,

Stupidity.
Rudeness.
Malignity.
Avarice.

XLIX.

MOUTH.

Never entertain any prejudice against a man who, silent and speaking, listening and inquiring, answering and relating, laughing and weeping, mournful and cheerful—has an either graceful, or at least guileless mouth, which retains its fair proportion, and never discovers a disgusting malignant tooth. —But whoever trembles with his lips, especially the one-half of the upper lip, and endeavours to conceal that trembling, though his satirical ridicule may be instructive to thee, it will deeply wound thee.

L.

MOUTH.

All disproportion between the upper and under lip, is a sign of folly or wickedness.

The wisest and best men have well-proportioned upper and under lips.

Very large, though well-proportioned lips, always denote a gross, sensual, indelicate;—and sometimes a stupid or wicked man.

LI.

MOUTH.

He who has contempt on his lips, has no love in his heart.

He, the ends of whose lips sink conspicuously and obliquely downwards, has contempt on his lips, and is devoid of love in his heart—especially when the under lip is larger, and more projecting than the upper.

LII.

MOUTH.

In proportion to the cavity in the middle of the under lip, in a person not otherwise deficient in the signs of intellect, is the fancy, the sarcastic wit, the coldness of heart, and the watchful cunning.

LIII.

MOUTH.

When in a person who, in other respects, exhibits proofs of intellect and a powerful character, we find, not far from the centre of the middle line of the mouth, an opening, which scarcely or not at all closes, and suffers the teeth to be seen, even when the mouth is shut—it is a sign of cold, unmerciful severity, and contemning malignity, which will seek its advantage by injury done to others.

LIV.

MOUTH.

Sharply-delineated lipless middle lines of the mouth, which at the ends turn upwards, under an (improper) upper lip, which, seen in profile, is arched from the nose, are seldom found except in cunning, active, industrious, cold, harsh, flattering, mean, covetous characters.

LV.

MOUTH.

He is certainly of a base and malignant disposition who laughs, or endeavours to conceal a laugh, when mention is made of the sufferings of a poor man, or the failings of a good man.

Such characters have commonly little upper or under lip, a

sharply-delineated middle line of the mouth, which at both ends turns disagreeably upwards; and fearful teeth.

LVI.

MOUTH.

A small narrow mouth, under a small nostril, with a circularly-arched forehead, is always easily intimidated, fearful, feebly vain, and ineloquent.—If accompanied by large, projecting, dull eyes, and an oblong, bony chin, the signs of imbecility—especially if the mouth be open—are still more decisive. But if it only approaches to this conformation, the character is economical, useful, and prudent.

LVII.

CHIN.

When the chin decisively indicates good sense, the whole will certainly have the character of discernment and understanding.

That chin decisively indicates good sense which is somewhat incurved, or indented in the middle, of which the under part somewhat projects, which is marked with various gradations, incurvations, and lines, and below sinks in somewhat in the middle.

A long, broad, thick chin—I speak of the bony chin—is only found in rude, harsh, proud, and violent persons.

LVIII.

FOREHEAD AND MOUTH.

Observe the forehead more than any other part of the countenance, when you would discover what a man is by nature, or what he may become according to his nature—and the motionless closed mouth, when you would know what he actually is. —The open mouth shows the present moment of habituality.

A calm, uncontracted, unconstrained mouth, with well-proportioned lips, under a characteristic, retreating, mild, tender, easily-moveable, finely-lined, not too sharply-pointed forehead, should be revered as sacred.

LIX.

STUPIDITY.

Every countenance is stupid, the mouth of which, seen in profile, is so broad, that the distance of the eye, measuring from the upper eyelid to the extreme corner of the mouth, is only twice that breadth.

LX.

STUPIDITY.

Every countenance is stupid, the under part of which, reckoning from the nose, is divided by the middle line of the mouth into two equal parts.

LXI.

STUPIDITY.

Every countenance is stupid, the under part of which, taken from the end of the nose, is less than a third part of the whole —if it is not stupid it is foolish.

LXII.

STUPIDITY.

Every countenance is stupid, the firm under part of which is considerably longer and larger than either of the two upper parts.

LXIII.

STUPIDITY.

The greater the angle is, which the profile of the eye forms with the mouth, seen in profile, the more feeble and dull is the understanding.

LXIV.

STUPIDITY.

Every countenance is by nature dull and stupid, the forehead of which, measured with a pliant close-fitting measure, is considerably shorter than the nose, measured in the same manner from the end of the forehead; though measured perpendicularly, it should be of the same length.

LXV.

STUPIDITY.

Every countenance is stupid in which the distance from the corner of the eye to the middle of the side of the nostril is shorter than from thence to the corner of the mouth.

LXVI.

STUPIDITY.

Every countenance is stupid in which the eyes are discernibly more distant from each other than the breadth of an eye.

LXVII.

FOLLY.

He who laughs without an object, with oblique lips; who often stands alone without any determinate tendency or direction; who salutes by only nodding his head forwards, while his body remains erect—is a fool.

LXVIII.

VARIABLE CHARACTER.

Short perpendicular foreheads, knotted above, strongly and perplexedly wrinkled, and flat between the eyebrows; large, clear, projecting blue-grey eye; small noses; long (improper) upper lips; pale complexion; tremulous lips;—I have found with intelligent characters, of capacious memory, active, intriguing—but variable;—sometimes benevolent, sometimes harshly severe;—sometimes of acute discernment, and sometimes liable to the grossest misconceptions and mistakes.

LXIX.

SOPHISTS, KNAVES.

Small, weak, ill-defined eyes, with a watchful glance; a leaden-coloured complexion; smooth, short, black hair; a turned-up nose; a strongly-projecting under lip which turns upwards, accompanied by a well-formed intelligent forehead, are seldom found except in consummately-subtle, shameless sophists; obstinate wranglers; artfully-knavish, caballing, suspicious, self-interested, mean, abominable men.

LXX.

OBSTINACY.

The higher the forehead, and the less the remainder of the countenance appears in consequence, the more knotty the concave forehead, the deeper sunken the eye, the less excavation there is between the forehead and the nose, the more closed the mouth, the broader the chin, the more perpendicular the long profile of the countenance—the more unyielding the obstinacy; the harsher the character.

LXXI.

WOMEN.

Not the thousandth part of what is to be observed may be committed to writing.—Vanity or pride is the general character of all women.—It is only necessary to offend one of these qualities to perceive traits which will enable us to see into the profound depths of their character. These traits show themselves more rarely in the forehead than in the sides of the nostrils, the wrinkles of the nose and of the cheeks, particularly in a smile.

LXXII.

WOMEN.

No forward, confident woman is formed for friendship.—Such a character no woman can conceal, however prudent or artful she may be. Observe, only, the sides of the nose, and the upper lip, in profile, when mention is made of a female, whether a rival or not a rival, who excites attention.

LXXIII.

WOMEN.

Women with brown, hairy, or bristly warts on the chin, especially the under part of the chin, or the neck, are commonly industrious, active, good housewives, but extremely sanguine, and amorous to folly, or even to frenzy. They talk much, and would willingly talk only of one object. They are easily excited to kindness, but not so easily prevailed on to become indifferent.—They must be treated with circumspect, calm friendship, and kept at a distance by a mildly-cold dignity of demeanour.

LXXIV.

WOMEN.

If the manner of walking of a woman be disgusting, decidedly disgusting, not only disagreeable, but impetuous, without dignity, contemptible, verging sideways—let neither her beauty allure thee to her, nor her understanding deceive thee, nor the confidence she may seem to repose in thee, betray thee.—Her mouth will be like her gait; and her conduct harsh and false like her mouth. She will not thank thee for all thou mayest do for her, but take fearful revenge for the slightest thing thou mayest omit.—Compare her gait with the lines of the forehead, and the wrinkles about the mouth, and an astonishing conformity will be discovered between them.

LXXV.

WOMEN.

Women with rolling eyes, tenderly-moveable, wrinkly, relaxed, almost hanging skin, arched nose, ruddy cheeks, seldom motionless mouth, a conspicuous under-chin, a well-rounded, wrinkly, tender-skinned forehead—are not only of persuasive speech, prolific in imagination, ambitious, and distinguished for capacious memory—but also by nature extremely inclined to gallantry, and easily forget themselves notwithstanding all their good sense.

LXXVI.

WOMEN.

A woman with a deeply concave root of the nose, a full bosom, and a somewhat projecting canine-tooth, will, notwithstanding her homeliness and unloveliness, more certainly, more easily, and more irresistibly lead away the whole herd of grovelling voluptuaries than a perfect beauty.—The worst prostitutes brought before the spiritual courts are always of

this conformation. Avoid it as a pestilence, and form no connexion with any such—not even a matrimonial union, though the reputation be apparently unblemished.

LXXVII.

WARTS.

A broad brown wart on the chin is never found in truly wise, calmly noble persons—but very frequently in such as are remarkable for imbecility.—When it is found in the countenance of a man of sense we may be certain of frequent intervals of the most extreme thoughtlessness, absence of mind, and feebleness of intellect.

LXXVIII.

WARTS.

Many very intelligent agreeable persons have warts on the forehead, not brown, nor very large, between the eyebrows, which have nothing in them offensive or disgusting.—But a large brown wart on the upper-lip, especially when it is bristly, will be found in no person who is not defective in something essential, or at least remarkable for some conspicuous failing.

LXXIX.

WORTHLESS INSIGNIFICANCE.

Puffed, withered cheeks; a large swollen mouth; a middling or rather small figure; freckles in the face; weak, straight hair; forbidding interrupted wrinkles in the forehead; a skull with a steep descent towards the forehead; eyes which never survey an object naturally and tranquilly, and of which the corners turn upwards—form together a receipt for a character of worthless insignificance.

LXXX.

CAUTION.

Be on your guard against every one who speaks mildly and softly, and writes harshly; against him who speaks little, and writes much; against every one who speaks little, and laughs much, and whose laughter is not free from superciliousness and contempt.—Such characters are distinguished by short foreheads, snubbed noses, very small lips, or projecting underlips, large eyes, which never can look directly at you, and especially broad harsh jaw-bones, with a projecting, in the under part, firm fat, chin.

LXXXI.

HYPOCRISY, IRRESOLUTION.

Weakness and vanity are the parents of hypocrisy.—Wherever you discover decisive signs of both these qualities, with an outward appearance of courteous prepossessing manners, unmarked feeble traits, with some grace in motion, coldness with the semblance of ardour—there expect, if not hypocrisy, irresolution, which borders on hypocrisy.

LXXXII.

THE SMILE.

He who gains on you in a smile, and loses in a laugh—who, without smiling, appears to smile condescendingly, and when silent conciliates to him all around him—who when he smiles or laughs at what is witty or humorous betrays no cold contemning derision—who smiles with pleasure when he observes the joys of innocence, or hears the praise of merit—will have in his physiognomy and his character every thing noble, every thing harmonizing.

LXXXIII.

TO BE AVOIDED.

Be circumspect as possible in the presence of a corpulent choleric man, who continually speaks loud, and never at his ease, looking round with rolling eyes; who has accustomed himself to the external parade of politeness and ceremony; and who does every thing with slovenliness, and without order. —In his round, short, snubbed nose, in his open mouth, his projecting protuberance-producing forehead, his sounding step, are contempt and harshness; half-qualities with pretension to supereminence; malignity with the external appearance of civility and good-humour.

LXXXIV.

TO BE AVOIDED.

Avoid every one who discourses and decides in a stiff-constrained manner, speaking loud and shrill, and without listening to what is said by others; whose eyes, then, become larger, and more projecting; his eyebrows more bristly; his veins more swelling, his under-lip more advanced; his neck swollen; his hands clenched—and who, as soon as he sits down, becomes courteously cool;—whose eyes and lips, as it were, recede, when he is interrupted by the unexpected presence of a great man who is thy friend.

LXXXV.

AMBIGUOUS CHARACTER.

He, the traits and complexion of whose countenance rapidly change, and who is anxious to conceal those changes, and can suddenly assume an easy unconstrained air; who, especially, can easily dilate or contract his mouth, and, as it were, have it under command, particularly when the eye of the observer is

turned upon him—has less integrity than prudence; is more a man of the world than a philosopher; more a politician than a man of calm wisdom; more a boon companion than a faithful friend.

LXXXVI.

THINKERS.

There is no attentive, just thinker, who does not show that he is such between the eyebrows and the descent of the forehead to the nose. If there be there no indentings or cavities, refinement or energy, we shall seek in vain in the whole countenance, the whole man, and in all the acts and operations of the mind, the thinker, that is the man who will not be satisfied without true, clear, definite, consequent, and connected ideas.

LXXXVII.

VOLUPTUARIES.

A long, projecting, needle-formed, or a strong, curled, harsh, rough hair, springing from a brown mole or spot on the chin or neck, denotes, in a most decisive manner, very great voluptuousness, which is rarely unaccompanied by great imprudence and indiscretion.

LXXXVIII.

HARSH CHARACTERS.

Some ingredients:—

Perpendicular, very high, or very short foreheads, abounding in knots.

Very sharp, small, short, or rudely-rounded noses, with wide nostrils.

Deeply-indented, long, uninterrupted lineament of the cheeks or nose.

Lower teeth remarkably projecting, under long, or very short upper ones.

LXXXIX.

TO BE AVOIDED.

Whoever, without squinting, is accustomed to look on both sides at once, with small clear eyes in unequal directions; who has besides black teeth; and, whether of high or low stature, a bowed back, and an oblique, contemptuous laugh—him avoid, notwithstanding all his acuteness, knowledge, and wit, as a false and mean person, destitute of honour, shameless, crafty, and self-interested.

XC.

TO BE AVOIDED.

Avoid great eyes in small countenances, with small noses, in persons of little size, who, when they laugh, evidently show that they are not cheerful—and amid all the joy they seem to manifest at your presence, cannot conceal a malicious smile.

XCI.

TO BE AVOIDED.

Large, bulky persons, with small eyes; round, full hanging cheeks, puffed lips, and a chin resembling a purse or bag; who are continually occupied with their own corpulence; who are always hawking, spitting, taking and chewing tobacco, blowing their noses, and on every occasion consult their own ease without regard to others—are, in reality, frivolous, insipid, powerless, vain, inconstant, imprudent, conceited, voluptuous characters, difficult to guide, which desire much and enjoy little—and whoever enjoys little, gives little.

XCII.

TO BE AVOIDED.

He who walks slowly, bending forwards; who retreats in advancing to meet thee; who says gross and rude things in a low and timid voice; who fixes his eyes on thee so soon as thou hast turned from him, and never can look thee calmly and steadily in the face; who speaks well of no person but the vicious; who finds faults in every fair character, and has an objection ready whatever may be affirmed.— Oh! couldest thou feel his skull! what concealed misconformation, what irregular knots, what parchment softness, and at the same time iron hardness wouldest thou find!—Avoid him. Thou losest while in his atmosphere, even though thou mayest seem to gain.

Observe, I here repeat, the wrinkles of his forehead, when he crushes a sincere, innocent, religious man, and when he speaks to a hardened knave.—The perplexity of these will show, with irresistible evidence, the perplexity of his character.

XCIII.

TO BE AVOIDED.

However intelligent, learned, acute, or useful a man may be, if he continually estimates, or seems to estimate his own value; if he affects gravity to conceal the want of internal, active power; if he walks with measured step, never forgetting *self* for even a moment, but exhibiting *self* in his head, in his neck, in his shoulder blade; and yet, in reality, is of a light, inconsiderate, and malicious disposition, and as soon as he is alone lays aside all dignity, gravity, and self-display, though at no time his egotism—he will never be thy friend.

XCIV.

CAUTION.

When a hasty, rough man is mild, calm, and courteous to thee alone, and continually endeavours to smile, or excite a smile, say to thyself—"we can have nothing in common"—and hastily turn from him, before he can make the lines and wrinkles of his countenance again pleasing to thee. The line or wrinkle of the forehead, and that of the cheeks, which immediately precede his artificial counterfeiting, and which, in this moment, almost always exhibit themselves strongly, are the true ones.—Delineate both these, and call them the warning traits in thy physiognomonical alphabet.

XCV.

DISCORDANT CHARACTERS.

If thou hast a long, high forehead, contract no friendship with an almost spherical head; if thou hast an almost spherical head, contract no friendship with a long, high, bony forehead.—Such dissimilarity is especially unsuitable to matrimonial union.

XCVI.

TO BE AVOIDED.

Form no connexion with any person who has in his countenance, to thee, a disgusting trait, however small it may be, which displays itself at every motion, and seldom entirely disappears; especially when this trait is found in the mouth, or the wrinkles about the mouth. You will certainly disagree, though in other respects there should be much good in his character.

REVISION OF THE AUTHOR.

I HAVE carefully read the pnysiognomonical fragments, both in manuscript and since it has been printed, and cannot but give it my perfect approbation. What I found necessary to correct in the judgments that are added, I have corrected as if they had been my own, with the knowledge and consent of the editor; so that I am as responsible as if they were mine. I have nothing more to add, or alter. May this endeavour generate happiness and truth.

J. C. LAVATER.

April 7th, 1783.

ON THE

LINES OF ANIMALITY.

NATURE has all things formed by one great law,
Harmonious and firm, yet ever-varying
In its proportions; and the wise discern
The object of creation's wondrous power,
E'en in the smallest link of the great chain
Of beings endless, legibly impress'd.
All things by regular degrees arise
From mere existence unto life, from life
To intellectual power; and each degree
Has its peculiar necessary stamp,
Cognizable in forms distinct and lines.
MAN only has the face erect, the nose,
The mouth minute, the eye with acute angle,
The oval regular, encircled round
With tender, flowing, and luxuriant hair.
In him alone are wisdom and beneficence:
He is of measure and of fair proportion
Alone the original. He can enjoy
The great reward of action and inquiry:
The sense refined, the feeling exquisite
Of the high rank and worth of human nature!

INNUMERABLE attempts have been made to exhibit the gradations of form in men and animals, and regularly to systematize and define, in a physiognomonically-mathematical manner, the peculiar and absolutely fundamental lines of each degree; delineating the transition from brutal deformity to ideal

beauty, from satanical hideousness and malignity to divine exaltation; from the animality of the frog or the monkey, to the beginning humanity of the Samoiede, and thence to that of a Newton and a Kant. These attempts have not been entirely unsuccessful. I shall here add some notices on this subject to the preceding miscellaneous rules.

Many men of eminence—Albert Durer, Winkelmann, Buffon, Sommering, Blumenbach, Gall—some of them rather as designers, others more as naturalists, have merited great praise by their attention to this object. The acute essay of Camper on the natural difference of the lines of the countenance especially deserves to be read; for though it may not entirely satisfy physiognomists, since it does not define certain proportions with sufficient accuracy, it can never be too warmly recommended to students of the imitative arts.

It is undeniable that the form of the skull and bones is the most important and essential object to be considered in such observations: on this depends the proportion, the development, the formation, and, in some degree, the destined functions of the yielding parts; but these yielding parts are the magical mirror which shows the half-virtues and half-vices, the depression and elevation of our internal power, our employment of the gift of the Divinity.

Nature, the mother of all things, is a living active essence, and her noblest products are active organizations. She displays herself in productive products, and the most productive is her final object.

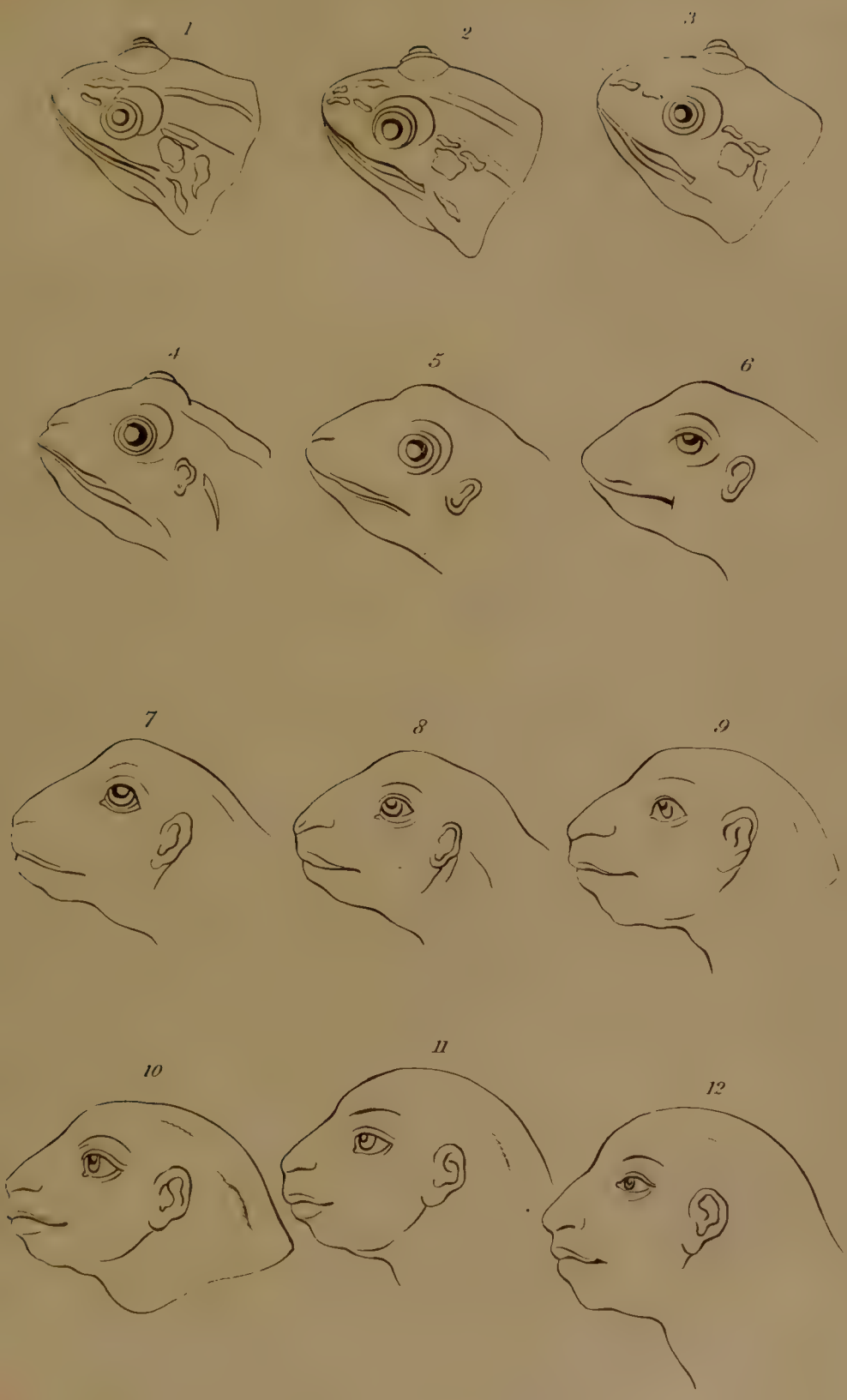
The more acute, in general, the angle of the profile is, the legs of which extend either from the closing of the teeth to the cavity of the ear, and the utmost protuberance of the forehead; or from the extreme end of the nose to the outer angle of the eye, and the corner of the mouth, which always ends where, in the skull, the first jaw-tooth begins—the more brutal, inactive, and unproductive, is the animal.

These angles may with propriety be termed the *angles of the lines of the countenance.*

These angles have, in every species of animal, and every race of men, a characteristic *minimum* and *maximum;* an extreme diminution and extreme magnitude. The former of these angles, as above defined, is employed by M. Camper for his gradation from the monkey to the Apollo; and the latter I had used, before the similar idea of M. Camper was known to me, as the rule for my observations. All creatures which we comprehend under the name of man, with all their anomalies, are included between sixty and seventy degrees of my angle of the countenance; and with reference to the other angle between the seventieth and eightieth degree.—The Chinese has seventy-five of the latter degrees, the most beautiful European eighty, and no real natural head, of no age, neither Grecian, Roman, Persian, or Egyptian, has, or ever had, more. What exceeds eighty degrees is not found in healthy nature, though it sometimes may in monstrous births and dropsical heads, and in the productions of art, in the Roman, and, still more conspicuously, in the Grecian countenances of divinities and heroes; the angle of which is sometimes extended even to a hundred degrees; an evident demonstration that the antiques —let them be considered as beautiful or deformed—are, at least, not naturally beautiful, not truly human; a fact which must be admitted by even the most zealous admirers of antique beauties. What is below seventy degrees gives the countenance of the negro of Angola and the Calmuc; and by a further diminution soon loses all trace of resemblance to humanity. The line of the countenance of the orang-outang makes an angle of fifty-eight degrees; that of the tailed ape, *simia cynomolgus,* an angle of forty-two degrees; and if this angle be diminished still more, we have a dog, a frog, a bird, a woodcock; the line of the countenance becomes continually more horizontal, the forehead necessarily contracts, the nose is lost, the eye becomes round and more projecting, the mouth broad, and at length no place is any longer left for the teeth, which appears to be the natural cause that birds have no teeth.

PLATES LXXVIII. LXXIX.

To render these ideas more intelligible and evident, the reader needs only cast a glance on the annexed plates of profiles, which will explain and elucidate my theory. The gradual transition from the head of a frog to the Apollo—which, when we compare the 1st and 24th figures alone, must appear almost impossible without a *salto mortale*, an extravagant leap and unwarrantable violence—exhibits itself, as I may say, in them, in such a manner that we are more surprised it should be so natural than that it is abrupt and forced, and we immediately find the commentary on what we see in our own feelings, without a single word of explanation. Fig. 1, is entirely the frog, the swollen representative of disgusting bestiality; 2, is likewise a complete frog, but a frog of an improved kind; 3, may be considered as a more intelligent frog; 4, has still somewhat of the nature and appearance of the frog; 5, is no longer a frog; 6, is still less so; the round eye has lengthened. In 7, there is a sensible advance towards a nose and chin. In 8, the progress is small, but the angle between the mouth and eye is impossible in any animal of very low degree. The progress is much more conspicuous in 9. The lips of 10, are much more defined. Here commences the first degree of the cessation of brutality. In 11, a greater progress is made towards a forehead and a mouth. In 12, begins the lowest degree of humanity; the angle of the countenance is indeed not much larger than sixty degrees, very little raised above brutality, yet nearer to the negro than the orang-outang; and the projecting nose and defined lips decisively indicate commencing humanity. 13, expresses weak limited humanity; the eye and forehead are not yet sufficiently human. 14, has the expression of benevolent weakness. 15, has all the attributes of humanity, and the angle of the countenance contains seventy degrees. 16, gradually advances towards reason. 17, is still more rational; but the eye, forehead, and chin are feeble. The signs of intelligence are manifest in 18; but still more conspicuous in 19. In 20, the progress is not discernible nor expressed as it ought to be: it is in fact an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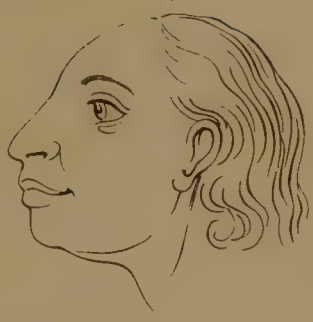

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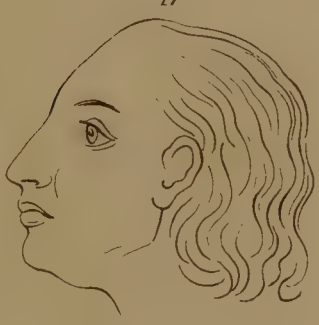

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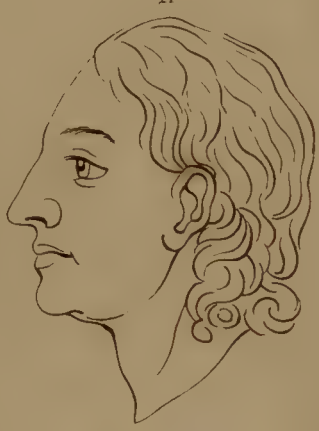

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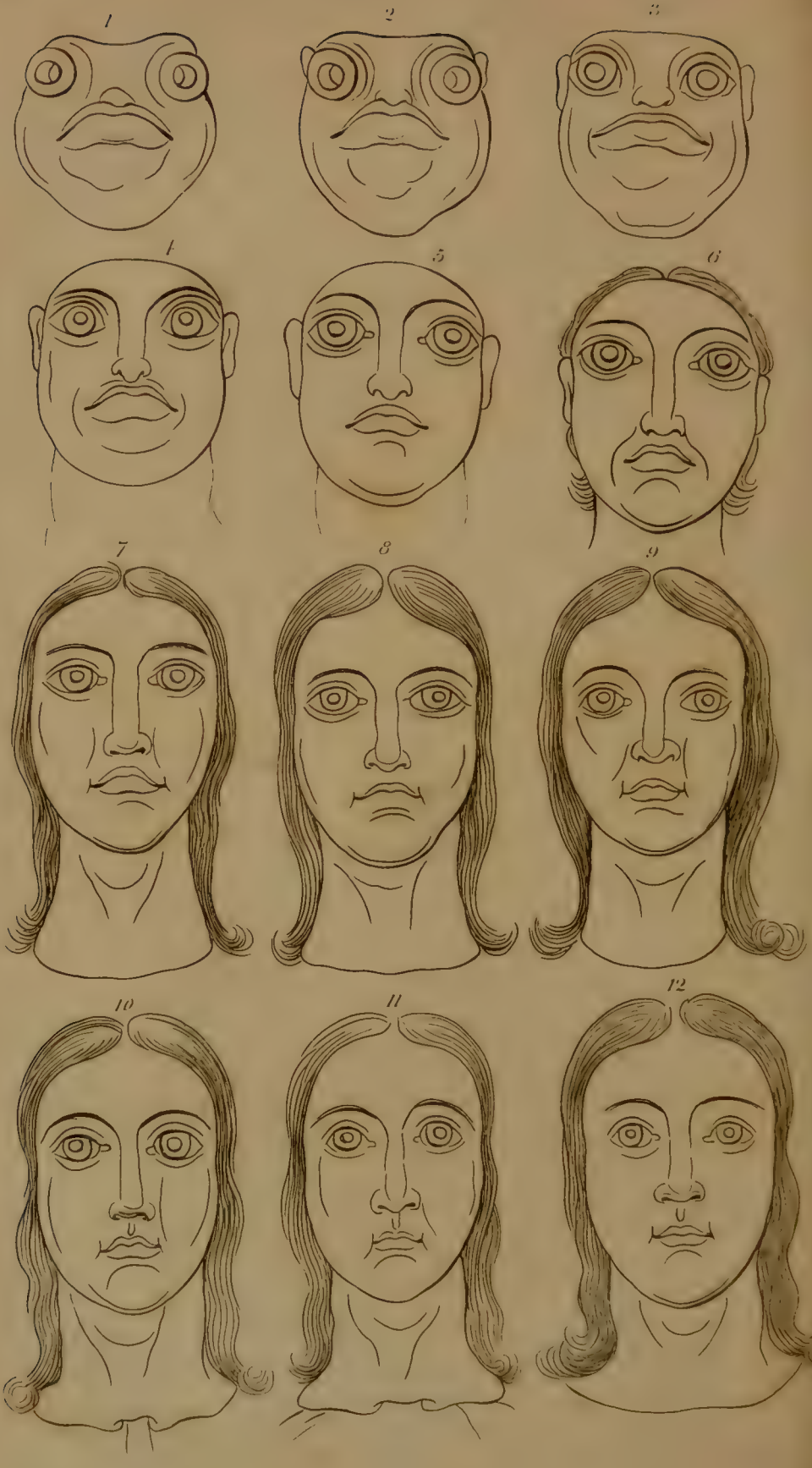
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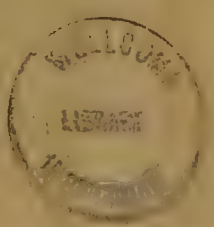
unmeaning supplementary countenance. Much more intelligent is 21. The three last heads are on the whole elegant, but ill-delineated: so dull a forehead, so vacant an eye, as in 24, is not suitable to the far-striking, the penetrating divinity.

PLATE LXXX.

On the same principles, an angle, or rather a triangle, of the countenance may be assigned for the full face, and applied with great advantage for the determination of the degrees of animality. Let a horizontal line be drawn from the outer corner of one eye to that of the other, and from its extremities draw lines accurately, bisecting the middle line of the mouth, and forming an isosceles triangle, and you will have my angle of the countenance for the full face. This angle in the frog contains five-and-twenty degrees, and is increased to fifty-six degrees, an angle which Aristotle, Montesquieu, Pitt, and Frederic the Great, have in common with the Pythian Apollo. The last plates, which exhibit the progressive gradation from the frog to the human countenance seen in front, according to this principle, will serve for the elucidation of my meaning, and assist the reader in making his own observations.

When, lastly, the length of the line of the mouth is to that of a line drawn from the outer corner of one eye to that of the other, as thirteen to twenty-seven, and the distance of these two lines equal to the length and half the length of the line of the mouth, or as nineteen and a half; or when the distance of the two inner corners of the eye from each other is to the length of the line of the mouth, as three to four; we have in these the proportional lines of extraordinary qualities: such a trapezium is the index of wisdom and greatness.



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* The word is thus spelled in the original, and I know not what mistake has been committed.—T.

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